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Arts & Crafts

A Review of the Work executed by Students in the leading Art Schools of Great Britain and Ireland

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EDITED BY CHARLES HOLME

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"THE STUDIO" LTD.
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PREFATORY NOTE

IN selecting the illustrations for this volume the Editor has not considered it necessary to include elementary studies, drawings of still life and from the model, for such studies follow similar lines in most of the schools. He has, however, made an exception in the case of the Birmingham Municipal School of Art, for there memory-drawing is a special feature of the curriculum, and has, moreover, met with considerable success, as will be seen by the sketches shown on pages 136 to 139. But for the general public the chief value of a book of this kind lies in the opportunity it offers for studying the results of the training given at the various great rate-supported schools, and prominence has therefore been given in most cases to work designed and carried out to final completion.

In view of the interest which is now being shown in decorative and applied art, and its bearing upon the struggle for industrial supremacy which must inevitably follow the end of the war, it is of the utmost importance that our workers should be adequately trained and equipped; and for that reason the results so far achieved at the art schools should receive the earnest attention not only of the authorities and manufacturers, but also of the public which bears the heavy cost of maintaining these institutions.

It will be readily understood that it has only been possible to consider here the work of a limited number of the leading Schools of Art, and that only the exigencies of space have prevented the Editor from dealing with many other large and important schools which are also doing admirable work in the training of students.

The Editor desires to acknowledge his indebtedness to the authorities of the various schools, the principals, students, and others, without whose valuable co-operation it would have been impossible to prepare this volume.

LONDON SCHOOLS

By W. T. WHITLEY

BATTERSEA POLYTECHNIC SCHOOL OF ARTS & CRAFTS

IN the large school of applied art that forms part of the Battersea Polytechnic there are classes for wood- and stone-carving, pottery-making and painting, electrotyping, light metal-work, enamelling and jewellery, leather-work, stencilling, embroidery and lace-making. All these are directed by experts, and the students who belong to them are expected in addition to attend the art classes with a view to the improvement of their taste generally, and to the acquirement of a knowledge of design and historic tradition.

Mr. A. H. Baxter, who directs the School of Arts and Crafts at the Battersea Polytechnic, rightly insists that all his students of design shall receive a sound and comprehensive basic training in draughtsmanship, and he believes that it is impossible to produce good designers unless they possess this knowledge as a skeleton frame upon which to build their ideas. He thinks, too, that a knowledge of architecture is almost essential to the the student of design, who, without its aid, may find himself handicapped in the future by the absence from his work of a quality that might have been gained from an acquaintance with this art. Designing for textiles is the special feature at Battersea, whose printed muslins have never failed to attract the favourable notice of the examiners in the National Art Competitions. In textile designing Mr. Baxter has the assistance of Mr. H. G. Cogle and Mr. J. F. Greenwood, both of whom possess a wide practical experience of the technical requirements of this branch of the applied arts. Mr. Cogle was for some time in Belfast, interested in damask designing, and Mr. Greenwood has had considerable experience in the Bradford mills. Both these masters give valuable lectures on technical subjects.

The aim of Mr. Baxter is to produce a complete designer by the converging roads of draughtsmanship, the study of colour and the historic styles of ornament, and a complete understanding of the technical difficulties involved in the production of workable designs. He believes that these technical difficulties, if fully recognized and appreciated, sometimes help the student to produce a more characteristic and beautiful design than he could evolve if they were non-existent. Mr. Baxter endeavours, too, to train his students to be self-reliant, in order that when they leave the school they shall be as capable of doing as good work alone as when they had a teacher upon whom they could rely when in need of advice.

The Arts and Crafts School at the Battersea Polytechnic was founded more than twenty years ago, with Mr. W. G. Thomas for its first head master. Under Mr. Thomas its progress was rapid, and that progress has been maintained in the successive reigns of Mr. F. H. Andrews, who suc-

ceeded Mr. Thomas, and of the present head master. As Battersea is largely a working-class neighbourhood many of the pupils in the school are drawn from outlying districts ; but the trade classes, such as those for plasterers and house-painters and decorators, are composed chiefly of residents in the immediate locality. Good and useful work is done in the trade classes, which in normal times are largely attended.

Museum classes are a popular feature of the Battersea curriculum. These are held one day a week, when bodies of the students, accompanied by one or more masters, visit the Victoria and Albert Museum to study and sketch the objects in that vast treasure-house of applied art. In one important respect the Battersea students, whether of fine or applied art, are more fortunate than those of most schools, for they have the use of the fine library, the gift of Mr. Edwin Tate, which is one of the most valuable features of the Polytechnic. It is well supplied with books on art and design and with works of reference of many kinds.

CAMBERWELL SCHOOL OF ARTS AND CRAFTS

IN the *Ambulator* of a century ago Camberwell is described as a village with many respectable houses "inhabited by citizens of property who retire here for air and recreation." Most of these families of property have since moved farther afield and Camberwell knows them no more. But some of their fine old Georgian houses are still to be found there, set in gardens whose foliage gives to the neighbourhood in summer a green and pleasant aspect that preserves for us something of the semi-rural charm of a bygone day. As the birthplace of Robert Browning and the district in which Ruskin spent his youth and lived for many years, Camberwell has reason to be proud of its literary and artistic associations ; but it is now to a great extent inhabited by an artisan population, and it was this fact that induced the London County Council to establish in Peckham Road an institution in which South Londoners could obtain technical education in the arts and crafts. Camberwell contains few great factories, and the school was founded in its present position on the strength of statistics gathered by the London County Council, which showed that a large proportion of its people were workers in trades and professions to whom a school of applied art should be of value.

The wisdom of the Council's decision is proved by the rapid growth of the school since its foundation in 1896. Enlargement was found necessary in a few years, and as further additions on a considerable scale were made shortly before the outbreak of the war, the Principal, Mr. W. B. Dalton, has now in his charge an institution which, in size and equipment, has few rivals of its kind in the country.

There are classes at Camberwell for the teaching of a large number of arts and crafts, including cabinet-making, stone-carving, furniture design, stained glass, woodcarving and gilding, pottery, artistic typo-

graphy, bookbinding, jewellery, enamelling and silversmith's work. All these classes are conducted by experts, and the pupils in the vast majority of cases are professionals, following or intending to follow their chosen branches. The young professional is the subject of particular encouragement at Camberwell, and notably in printing, as a large number of persons connected with the printing industry reside in the neighbourhood. In this department, which has modern equipment both for composing and machining, afternoon classes are conducted by Mr. W. H. Amery, Mr. H. G. Hicks, and Mr. F. A. Gomm for young workers actually engaged in the trade, whose education, which is both theoretical and practical, includes lessons in English and in the history of their craft. Employers are invited to look upon these classes as supplementary to the shop and are invited to give their apprentices facilities for attending them.

Mr. Dalton, who has directed the fortunes of this large school during the greater part of its existence, and has devoted years to watching and encouraging its development, insists on the importance of this point of improving the training of our young craftsmen and tradesmen. He thinks that the present system (or want of system) of entry into our art industries does not give the country the material it should have, and suggests as an alternative that boys should be chosen, according to their bent or capacity, at thirteen years of age. During the following two years a considered portion of their time should be given to the study of the principles of the craft or industry to be followed, and to general education in the apprenticeship schools. During this time the undesirable or unfit boys could be weeded out. Those remaining would pass to craft or industrial occupation at fifteen, but a proportion of their time in each week should be spent at the school in the daytime, and in the time of their employers. Legislation would of course be needed to make this compulsory, but Mr. Dalton thinks that for the boy of fifteen six or eight hours school work a week in the first year, and four hours in the second and third years, are essential. He regards as most mischievous the idea that this further education can be acquired in the evening, after the boy has done a hard day's work. But at eighteen he might confine his studies to evening classes, for by then he should have acquired the "school habit." At no stage will there have been a break of continuity, and in a well-organized scheme there will be a scholarship ladder to pick up the more gifted ones, and to carry their training still further in the higher colleges of art ; and perhaps means to keep them on their feet for a year or two by commissions after they have started on their own account.

There is scarcely an industry that does not depend in a certain degree upon instruction in drawing or some form of art, and it is desirable that all these that do so depend should be brought under the influence of the schools. Our aim, in Mr. Dalton's opinion, should be towards a far

closer association between the schools and industry ; not on the basis that industry is immaculate and the school teaching mere theory, but that by collaboration each can help the other.

No efforts are spared at Camberwell to bring about the more intimate connexion between art and industry that Mr. Dalton rightly regards as essential. For example, the pottery class, to mention only one out of many, gives opportunities to designers and craftsmen to experiment in branches of work that otherwise they might have no chance to study. The workshop, under the charge of Mr. Alfred G. Hopkins, is provided with all the materials, appliances, and tools needed for throwing, mould-making, slip-casting, statuette moulding, body and glaze preparation, glazing, and firing. The same opportunities for the craftsman to extend his knowledge are to be found in the other technical classes at Camberwell. These are supplemented by an excellent school of fine art, in which drawing and painting, book-illustration and figure-composition are taught by Mr. Walter Bayes, Mr. R. Savage, and Mr. H. Cole, and modelling by Mr. C. J. Pibworth. The Camberwell School is fortunate in possessing a secluded garden in which models sit in the open air in the summer : a room for animal painting, in which horses are sometimes posed ; and a natural history room from which students of design are enabled to gather occasional ideas from a good collection of stuffed birds and animals. The waiting-room at the school is in process of decoration by the students, whose work has already provided electroliers, a plaster ceiling, and a series of capital stained glass panel-portraits of Alfred Stevens, William Morris, Walter Crane, and Ford Madox Brown.

CAMDEN SCHOOL OF ART

THE Camden School was founded in 1881 in Parkhurst Road, Holloway, and was removed in 1889 to its present situation in Dalmeny Avenue, Camden Road. It was conducted for many years by Mr. F. Black, under whose direction it attained a high position among institutions of its kind in London ; and since his recent retirement has been temporarily in charge of Mr. W. G. Thomas, long the Principal of the Art School at the Battersea Polytechnic, and now one of the London County Council Inspectors for Art. The school, which was acquired by the County Council in 1903, is not so imposing outwardly as some of those owned by the same authority, but its studios and classrooms, in the rear of the main buildings, are spacious and well arranged.

During the past decade the Camden students have gained high honours in the National Art Competitions, especially for jewellery and silversmiths' work, and for designs for colour prints. Some of the jewellery made here has been of a standard rarely reached in school work, and this production is consistent with the special object of the school, which is to supply North London with an institution in which the decorative

art trades can be studied practically and concurrently with design. In addition to those already mentioned, the crafts of illumination, bookbinding, embroidery, woodcarving and gilding, and cabinet-making are taught at the Camden School; and this technical training is accompanied by thorough instruction in drawing and painting in classes conducted by Mr. W. G. Thomas, Mr. J. Proctor, and Mr. S. G. Boxsius, and in modelling by Mr. J. Huskinson. The literary interests of the students are encouraged by lectures on classical literature and art, given weekly by Mrs. K. Murray.

As North London is a centre of piano manufacturing particular attention is given to the requirements of this trade at the Camden School. Evening classes are held twice a week by Mr. S. A. Hurren on the technology of piano making; in which the constructive principles, acoustical properties, design, and material are considered. Other evening classes, three times a week, are held by Mr. J. E. Keighley for practical work in the construction of pianoforte details, assembling, and setting-up. Admission to these classes is restricted to persons engaged in the trade, and those who attend them are required to enrol themselves for the complete course and to attend both the technological and practical classes. Another class for boy apprentices in the pianoforte-making industry has been organized by Mr. E. White at the Camden School, but this arrangement is only temporary. The apprentices' class, in which useful work is done, will be carried on permanently at the London County Council Junior Institute at Sigdon Road, Hackney.

The bookbinding classes at the Camden School are directed by Mr. Fisher and Mr. Corcoran; the silversmiths' work and general metalwork classes by Mr. W. Stoye; and those for jewellery and enamelling by Miss Rimmington.

THE LONDON COUNTY COUNCIL CENTRAL SCHOOL OF ARTS AND CRAFTS

THE Central School of Arts and Crafts, although the largest institution of the kind in this country, is of comparatively recent foundation. It was first established by the London County Council in 1896 in temporary premises in Regent Street, from whence it was removed in 1908 to the imposing building now occupied in Southampton Row.

In Regent Street the Central School was cramped for want of space, and was housed in rooms that were not originally intended for the purposes to which they were adapted; but in Southampton Row space is ample and the great workshops and studios are fitted with every possible equipment for the crafts and trades that are practised there. The students are chiefly professional; but although the school is primarily intended for the training and improvement of craft and trade workers, the amateur element is to be found in many of its classes. The Principal of the Central School of Arts and Crafts, Mr. Fred V. Burridge, is

very far from disapproving of the amateur element. Mr. Burridge, who is a teacher of wide experience and was long at the head of the excellent Liverpool School of Art before he took charge of the Central School, regards "amateur" as an honourable term, but one that has been much abused in recent times, and he would exclude none from his classes except those who were unfit to profit by the training. The keen and efficient, whether amateur or professional, should receive every encouragement. The amateur leavening he regards as beneficial, and claims that nearly every great stimulus the crafts have received in modern times has come, not from within the trades, but from without; from men originating as artists and specializing later in some form of craft. William Morris, whose influence has been felt in so many directions, and Mr. Cobden Sanderson are outstanding examples.

In connexion with the relation of art to industry, Mr. Burridge regards it as most important that research should be encouraged at the Central School, and that its professors should have every opportunity to give time and thought to problems of research in their particular crafts, and indeed should be appointed primarily for that purpose. He considers that every artist and craftsman should always think in his material, and has strong views on the value of the combination of brains in working out ideas, as in the lithograph of the arms of the London County Council and the carved and painted shield, lately produced in the school (p. 50), each of which was the result of the combined efforts of several craftsmen, heralds, and designers. He urges the need of co-operation (as opposed to the present system of competition) among educational bodies, and the co-ordination of such institutions as the Royal Academy Schools, the Royal College of Art, and the Central School, to form the much-needed University of Art in this country.

Schools of art he would group in areas, and organize their systems of education in well-considered schemes that would culminate in instruction in central colleges. These colleges should be recognized as the advanced guard of research and experiment, and in them could be carried on the research into the possibilities of artistic processes and their use in art production, keeping in view especially the art manufactures of importance in the areas of which the colleges were the centres.

In the past trade education has been considerably developed on behalf of the producers, but little or nothing has been done for the distributors. These latter, however, stand directly between the producers and the consumers, and so occupy a most important and responsible position. The public can only choose from what they offer, and by the judgment they exercise in stocking their shops they can and should stimulate both the producer and the consumer. The importance of the distributors has now been recognized, and the Central School has been steadily developing a type of education suitable for them. There is a great field for schools of art in this direction.

Schools of art must work with trade and tradesmen. Tradesmen, whether employers or employed, should be taught the value of the schools and be encouraged to take a practical interest in them and help them to keep in touch with handicrafts and manufactures, and with alterations and improvements in methods of production. The co-operation of the trades is, of course, of the first importance, and recognizing this the London County Council, some time ago, set on foot a scheme for the establishment of consultative committees to which the Trade Unions and the Masters' Associations were alike invited to nominate representatives. These consultative committees also include prominent craftsmen and eminent educational authorities. The association of these committees and the schools has been mutually beneficial and has brought about a great increase of sympathy and understanding.

To the co-operation to which Mr. Burridge refers is probably due much of the success of the Day Technical Schools that have been instituted at the Central College, for instructing boys in book production (printing and binding) and in goldsmiths' and silversmiths' work. In the management of these schools or classes the London County Council is assisted by a consultative committee, in which employers, trade unions, craft workers, and experts are all represented. Boys are taken at thirteen or fourteen to study their chosen trades, their general education is at the same time continued, and the time, or most of it, that has been spent in the school is regarded as part of their period of apprenticeship.

The first floor of the great building in Southampton Row is practically a self-contained school devoted to the work of the silversmith and the allied crafts of the goldsmith and jeweller, including diamond mounting, gem-setting, chasing, engraving, die-sinking, repoussé work, metal-casting, and enamelling. The equipment of the school is perfect of its kind. In silversmiths', goldsmiths', and jewellers' work instruction is given by Mr. C. Welch, Mr. J. B. Petch, and Mr. S. Allen; in design and modelling by Mr. W. A. Steward and Mr. G. T. Friend; and in enamelling by Mr. J. H. M. Bonnor, whose pupils include a clever Siamese student, engaged last term in carrying out in enamel a design based on the art of his own country.

In printing and book production generally the work reaches a high standard at the Central School. A book can be produced in its studios and workrooms complete in every respect—printing, illustrations, and binding—and an example of the success attained in this direction is to be seen at the school in an admirable version of the *Autobiography of Benjamin Franklin*. In the bookbinding class, taught by Mr. Douglas Cockerell, Mr. P. McLeish, and Mr. C. McLeish, some interesting experiments have been made recently in the production of marbled papers, the use of which for book and cardboard box covers, and for end-papers, shows signs of revival. Compositors' work is taught by Mr. J. H. Mason and Mr. L. Jay, and the book-illustration class is in charge of Mr. Noel

Rooke and Miss S. R. Canton. Mr. Rooke is also responsible for the class for woodengraving, in which a great deal of individual work is done. Mr. F. E. Jackson takes the lithography, and writing and illumination is taught by Mr. W. Graily Hewitt and Mr. H. L. Christie. The class at the Central School for cabinet-work and furniture is a large one, and Mr. C. Spooner, Mr. F. J. Rutherford, Mr. S. Owen, Mr. George Jack, Mr. F. Stuttig, Mr. J. B. Petch, Mr. Richard Garbe, and Mr. J. C. Chamberlain all take part in its instruction. In this class, which is on the third floor of the building, work of high quality has been produced, examples of which have been illustrated from time to time in THE STUDIO. Other prominent classes are those for embroidery and needlework, including dress-designing and dressmaking, conducted by Miss E. M. Wright, Miss F. I. Wright, and Miss J. Cochrane; and for stained glass, in which instruction is given by Mr. Karl Parsons and Mr. A. J. Drury. The stained glass students, who work in beautifully lighted classrooms on the top floor, are carefully instructed in the technicalities peculiar to their branch of the arts, and are required, in addition, to devote a sufficient time to drawing from draperies, plant forms, and the life. For these studies there are ample facilities in the Central School of Arts and Crafts, where painting, modelling, and drawing from the living model are properly regarded as essential parts of the training of advanced students in the applied arts.

CLAPHAM SCHOOL OF ART

THIS school originated in the desire of several prominent inhabitants of Clapham and its neighbourhood for local classes in which art could be studied. Accordingly in 1884 a small company was formed for the purpose of erecting and equipping a suitable building. This was leased to a committee, whose members undertook the management of the school in agreement with the requirements of the Science and Art Department of those days, a department that is now merged in the Board of Education. While the building was in progress temporary classes were held in rooms in Edgeley Road, Clapham, under the direction of Mr. L. C. Nightingale, an artist who had already had many years' experience in teaching at the Lambeth and Chiswick Schools of Art. Mr. Nightingale, who was the first Principal of the Clapham school, still occupies that position and to him is mainly due its steady growth and development during the past thirty years.

This growth and development was so marked that in 1894 a considerable enlargement of the premises became necessary. Nine years afterwards the school was acquired by the London County Council, under whose charge it has since remained. At the time of the institution of the Clapham school very little was being done in London in the direction of applied art, except in the production of designs and illustrations for books. The fine arts were the principal studies at all the schools and

are still so considered at Clapham ; where, however, certain kindred subjects and crafts have long been taught, including carving in wood, stone, and marble, gesso-work, gilding, embroidery, pottery designing and painting, textile designing, and general surface decoration.

In the department of book-illustration Clapham has gained its chief successes, and the class for this subject is conducted by the Principal, assisted by Mr. H. Gandy, whose connexion with the school has been almost as long and intimate as that of Mr. Nightingale himself. The book-illustration course includes the designing of head- and tail-pieces, initial letters, borders, and title-pages, in addition to decorative and pictorial figure composition ; and the students are encouraged to make their studies in materials, and by methods, suitable for reproduction. Mr. Gandy also conducts the classes for pottery designing and painting, and for designing textiles, wallpapers, mosaics, stained glass, book-covers, and posters. The classes for carving in wood, stone, and marble, gesso-work and gilding, and modelling and casting in plaster are directed by Mr. M. Rogers, and the embroidery class is taught by Miss E. M. Wright and Miss F. Pooley.

GOLDSMITHS' COLLEGE SCHOOL OF ART

TWENTY-FIVE or thirty years ago the Goldsmiths' Company acquired the buildings and grounds of the old Royal Naval School at New Cross for the purpose of founding a Polytechnic for South-East London. The Goldsmiths' Company spent a large sum in carrying out this plan and in granting the Goldsmiths' Institute, as it was then called, a liberal endowment for a number of years. The Institute afterwards came under the control of the University of London and has since been known as the Goldsmiths' College ; but the new direction did not affect the quality of the excellent School of Art which remains, as always, one of the best features of the original plan.

It is directed by Mr. Frederick Marriott, an artist equally conversant with painting, etching, furniture design, and such crafts as the decorative work in mother-of-pearl and gesso, of which he exhibited fine examples a few years ago at the New Gallery. The standard of work is high at the Goldsmiths' College, where the teaching staff includes—in addition to the head master—Mr. Harold Speed, Mr. E. J. Sullivan, Mr. E. M. Wilson, Mr. W. Amor Fenn, Mr. Percy Buckman, and Mr. Frederick Halnon. But the changes of late years have been in the direction of developing the fine art side at the expense of that of the crafts. These are little, if at all, practised in the school, but there are good classes for general design, book illustration, and lettering, for which Mr. W. Amor Fenn is responsible.

HAMMERSMITH SCHOOL OF ARTS AND CRAFTS

LIME GROVE, in which the London County Council has built the Hammersmith School of Arts and Crafts, is a quiet thoroughfare west of Shepherd's Bush Common. The school, therefore, although in Hammersmith parish, is some distance from the riverside Hammersmith where Turner and De Loutherbourg lived more than a century ago, and where Mr. Brangwyn, among other artists, has his studio to-day. But the site of the school was well chosen, for Lime Grove, quiet as it is, is within a few hundred yards of two railway stations and two main roads with tramway and omnibus routes, and it stands in the midst of a rapidly growing district in which there is a considerable artisan population.

Hammersmith School of Arts and Crafts, which is now under the direction of Mr. Charles A. Eva, was originally established in Brook Green, but in 1908 it was removed to the present spacious building, where, until the outbreak of the war, the students numbered between five and six hundred. They are fewer now, of course, for most of the male students of military age are with the colours, but the classes have been well maintained in the departments both of fine and applied art, between which there is a close connexion. For example, in the modelling school the standard on the fine art side is high, and Hammersmith has in recent years gained some of the first awards in the National Art Competitions for studies from the nude living model. But the artists who teach in this school, Mr. R. R. Goulden and Miss Edith A. Bell, also give special instruction to students of the applied arts who intend to practise as carvers, modellers for pottery, or workers in silver, iron, etc. The same close connexion between fine and applied art is to be seen in Mr. E. R. Frampton's stained glass class, where capital work is in progress. In this class the student has the opportunity of dealing with stained glass in every stage of progress, from the design to the finished window, including the preparation of working drawings and cartoons. He is taught the various methods of painting, the management of the kiln and the practice of firing, and the various technical processes connected with glass, leads, and colours; and learns also the principles that underlie the production of a stained-glass window and the suitability of design to materials and purpose. Mural decoration, including the preparation of grounds and the enlargement of designs to full-size working drawings, is also taught in Mr. Frampton's class.

There is a strong class at Hammersmith for practical cabinet-making, under Mr. C. R. Rickard, where the young craftsman is instructed in every branch of his trade. The choice of woods used for constructional purposes is explained to him, the right use of tools, and all the processes of making furniture; and advanced students are encouraged to construct complete pieces of work after they have attended the classes for furniture design, taught by Mr. A. A. Carpenter. Excellent pieces of furniture made from their own designs are produced in this class by the

young cabinet-makers trained by Mr. Rickard. The woodcarving classes are taught by Mr. A. Smith and the Principal, Mr. Eva. Architecture, on which the Principal gives a series of lectures each term, is taught by Mr. F. A. Llewellyn, who also undertakes the classes for building construction. These are supplemented by the plasterers' classes, in which plain and decorative plastering, moulding, and casting are taught by Mr. F. R. Gates ; and by the house-painting and decorating classes taught by Mr. David Hill. It is curious to find that graining is a popular subject in the house-painters' class. The practice of imitating the grain of costly woods in paint, beloved by Sir Walter Scott, and employed largely in England in the Victorian era, is supposed to have gone out of fashion. Graining, however, must still be in considerable demand, for many house-painters attend the Hammersmith school on purpose to learn it.

Other industries taught at Hammersmith are lace-making, by Miss E. J. Richey, and embroidery by Miss Eleanor R. Harriss and Mrs. L. Frampton. In connexion with the needlework it is interesting to note that Miss May Morris is a member of the local advisory sub-committee of the Hammersmith School, to which Mr. Emery Walker and Mr. C. W. Whall are also attached.

LAMBETH SCHOOL OF ART

THE School of Art in St. Oswald's Place, Lambeth, is probably the oldest of its kind in London, for its foundation-stone was laid by King Edward VII, then Prince of Wales, as far back as 1860. The building in which so many eminent artists have been trained was erected on ground that already had artistic connexions, for the site of the Lambeth School forms part of what was once the famous Vauxhall Gardens, and Jonathan Tyers, the proprietor of the Gardens, was a patron both of painters and sculptors. Tyers engaged Hogarth and Hayman to adorn his pavilions with pictures, and commissioned Roubiliac to carve the statue of Handel that was long an attraction of Vauxhall.

Lambeth School owes its foundation to the late Dean Gregory, of St. Paul's, who sixty-two years ago was Vicar of St. Mary-the-Less, Lambeth. In 1854 he founded a drawing class in his schoolroom, with Mr. J. C. L. Sparkes as teacher, and from this class sprang the School of Art of which Mr. Sparkes was appointed head master. One of the committee of the school was Mr. Doulton, of the great Lambeth pottery works, who was at that time reviving the production of the ornamental earthenware for which the district had once been famous. A connexion between the school and the pottery was soon established and became more and more intimate as time went on, and most of the designers and modellers of the well-known Doulton ware have been trained at Lambeth. At the International Health Exhibition of 1884 a pavilion thirty feet in height was shown composed almost entirely of the ware.

This was exhibited by Messrs. Doulton as a collective illustration of the influence of the Lambeth School of Art.

For many years the school was compelled to give up a considerable part of its accommodation to the training of elementary students, and as early as 1877 the advanced classes were inconveniently crowded. At this time, fortunately, the City Companies began to interest themselves in technical and art education, and the City and Guilds Institute was founded. The Committee of the Institute approached Mr. Sparkes and offered to build a school in the immediate neighbourhood which would relieve the congestion at Lambeth, and provide room for advanced students to study drawing from the life, modelling, and technical subjects. The offer was, of course, accepted and the two schools were conducted as a single institution by Mr. Sparkes, the students passing from one to the other as the subjects of their studies demanded. The connexion lasted until 1899, when the teaching of drawing to beginners was transferred from schools of art to elementary schools. This gave Lambeth space for carrying on advanced studies in its own classrooms, and the close connexion between the older school and its associate—now known as the South London Technical Art School—came to an end.

Although Lambeth has always submitted works and prepared students for Government examinations, this has never been regarded as the primary aim of the school, the policy of whose directors has been to provide the best instruction and the best accommodation in their power, and then to give the teaching staff a free hand. It is claimed for Lambeth that the character of the teaching has always been individual, and pertaining to the studio and the workshop rather than to the classroom. This system, pursued even in the time of Mr. Sparkes and justified from the first by its success, has been developed to the fullest extent by Mr. Thomas McKeggie, who has been Principal of the Lambeth School of Art since 1892; and by Mr. McKeggie's teaching-staff, which includes Mr. Innes Fripp, Mr. Victor Reynolds, Mr. Arthur Cooke, Mr. Harold Nelson, Miss Lucy C. M. Millett, Mr. Frank Shelley, and Mr. Charles Vyse.

A very long list might be compiled of the eminent artists and workers in the various arts and crafts who have been trained at Lambeth, either in the original School of Art, or in the City and Guilds South London Technical Art School, for in this connexion it is impossible to consider the two institutions apart. Those who have been students at one or both of the institutions include Harry Bates, A.R.A.; George Tinworth; Roscoe Mullins; W. W. Ouless, R.A.; Sir George Frampton, R.A.; Stanhope Forbes, R.A.; W. R. Colton, A.R.A.; Sir W. Goscombe John, R.A.; H. H. La Thangue, R.A.; F. Lynn Jenkins; L. Raven-Hill; W. C. Symons; Charles Shannon, A.R.A.; Charles Ricketts; Arthur Rackham; F. H. Townsend; Reginald Savage; C. L. Hartwell, A.R.A.; Glyn W. Philpot, A.R.A.; H. Poole; Edgar

Wilson; E. Kennington; Harry Watson; Innes Fripp; John Tweed; Frank Craig; Cecil Aldin; Harold Nelson; Herbert Gandy; E. Demain Hammond; Hilda Cowham; Austin Spare; Charles Crombie; Arthur Comfort; Charles J. Allen; and F. Taubman.

SOUTH LONDON TECHNICAL ART SCHOOL

LAMBETH has a tradional connexion with the stone and marble industries and with modelling and carving of all kinds. A hundred and fifty years ago it was the centre of the manufacture of the then popular artificial stone, of which John Bacon, the future Royal Academician, was one of the modellers. Another eminent sculptor, Thomas Banks, R.A., the contemporary and rival of Bacon, was born at Lambeth, where, too, has long been established the great marble works of Messrs. Farmer and Brindley, which Burne-Jones, when at the height of his success, used to visit for the purpose of studying the beautiful collection of specimens of marbles in the possession of the proprietors.

The Committee of the City and Guilds Institute was, therefore, well advised by Mr. Sparkes when he recommended the establishment of a modelling school in the district in connexion with the Lambeth School of Art. Mr. Sparkes, at that time head master at Lambeth, believed that the new school would be of particular value to the working modellers in the neighbourhood. This proved to be the case, and by a piece of good fortune the modelling school was enabled to secure for a time the services of the famous French sculptor, Dalou, who was then residing in England owing to political differences with the Government of his own country. It was impossible, unfortunately, for Dalou to remain long at the school, but even in the comparatively short time that he could bestow upon it a new standard was set up and the work of the students placed upon a scientific basis. The French artist, who cultivated in his pupils an extreme facility in the material in which they worked, could speak but little English, but he was a man of great natural intelligence and always managed to make himself understood.

Mr. W. S. Frith, who was the senior student under Dalou, has since conducted the modelling section at the South London Technical Art School and has followed successfully the methods of the distinguished Frenchman. The modelling classes are held only in the evening, when Mr. Frith is assisted by Mr. T. Tyrrell. Almost without exception the students are carvers or modellers by profession, and the course of instruction is especially designed to meet the needs of sculptors, modellers in all kinds of crafts, and architectural and other carvers in marble, wood, or stone. The success of Mr. Frith's teaching may be judged from the number of well-known sculptors and craftsmen who have passed through his classes, and whose names are mentioned above in the remarkable joint list of past students of the Lambeth School and the South London Technical Art School.

The modelling studios at the South London Technical Art School in Kennington Park Road are real workshops in which the students are trained in imitative accuracy and are encouraged at the same time to cultivate their faculties of invention. In the cultivation of the inventive faculties the modelling sketch club has been of great value. This has been a feature of the instruction from the time of the foundation of the school. A scholarship of the value of £50 a year, tenable for two years, is competed for annually by the modelling students, who are also able to attend the classes for drawing and painting from the nude and for composition, conducted by Mr. Innes Fripp.

POLYTECHNIC SCHOOL OF ART, REGENT STREET

THIRTY years ago one of the best known of the Metropolitan schools of art was the West London, in Great Titchfield Street; but it afterwards declined, the school itself was turned to other purposes, and its connexion and traditions were inherited by the Polytechnic School of Art in Regent Street. This large school, whose students, in normal conditions, number from four to five hundred, is part of the institution known as the Regent Street Polytechnic. It is now more than twenty years old, and for nearly the whole of its existence has been directed by Mr. G. Percival Gaskell, an artist well known as a painter and etcher, a member of the Art Workers' Guild, and Staff Lecturer in Art History to the University Extension Board of the University of London.
Mr. Gaskell is strongly in sympathy with the Arts and Crafts movement, but he is also impressed with the need that workers in this movement should have some general education in fine as well as in applied art. In his view the new Arts and Crafts Schools, which during the last few years have made so strong an effort to supplant the older types of Art School, have certain obvious merits on their side, and some of them have produced very interesting and beautiful work; but on the other hand the rather disappointing results occasionally obtained after so lavish an expenditure of talk, energy, and public money shows that craft without art is as useless as art without craft—and less interesting. A student who has acquired technical knowledge (however sound), unaccompanied by any love of beauty or understanding of art in the larger sense, is as much a failure as an artist who tries to design without technical knowledge of the processes by which his design is to be carried out. Mr. Gaskell believes, too, that the intelligent artist can more easily learn the technique of a new craft than the craftsman with only the knowledge of the bench can learn to draw and to design well.
In the Design School at the Polytechnic the first aim is to teach the student to draw intelligently anything, from the simplest natural objects to the human figure; and also to draw from memory, for memory-drawing is made a feature here. In the actual design course an effort is made to give the student a good understanding of the general principles that

govern design—the reason and principles of convention in ornament, and the effect of technique and material on form and style. His first practical attempt (after preliminary exercises in space-filling and the construction of repeating patterns) is usually a simple surface design, such as for wallpapers or cotton prints, in which the technical conditions are not too exacting ; and so by degrees to the study of more complex things. When possible, visits are made to factories or workshops, but the student is not permitted to attempt designs for purposes he does not understand or that cannot be demonstrated at the Polytechnic. Many of the students are actually engaged in workshops during the day and attend the school in the evening to develop their knowledge of design. Although, owing to various circumstances, it has been impossible to devote a large amount of space or many separate rooms to the applied arts, the Polytechnic has of late years made a feature of the production of work, some of it of great beauty, in stained and lacquered wood. This work, which was fully described in a recent issue of THE STUDIO (September 1916), includes caskets, mirror-frames, and small pieces of furniture, and has gained many honours at the National Art Competitions, where in the last three years the Polytechnic has carried off no fewer than six gold medals and a great number of lesser prizes. Gesso decoration and embroidery are other crafts practised at the school, where experiments have also been made in mural painting. In these the students carried out the decoration of certain rooms, notably the entrance hall of the old Polytechnic, the adornment of which included two panels each twelve feet in length, and a frieze eighty feet in length, with figures nearly half size. A scheme is now in hand for the decoration of the Fyvie Hall in the new building.

Book-illustration forms an important part of the work of the school, several of whose pupils have gained distinction in this branch of the arts. Students who take the subject do regular weekly exercises for the figure-composition classes, carry out sets of illustrations, and attend special life classes for the study of the figure in action. In one of the illustration classes they are made to do very rapid compositions with the view of giving them freedom, fluency, and resource in their work.

The art schools at the Polytechnic are on the top floor of the great building in Regent Street, in light and spacious studios and workrooms which command extensive views over the whole of Western London, with Romney's old house in Cavendish Square a conspicuous object in the foreground. The normal staff of instructors under Mr. Gaskell includes Mr. Harry Watson, A.R.W.S., for the life classes ; Mr. William T. Wood, A.R.W.S., for still life and other painting ; Mr. Harold Brownsword for modelling ; and Mr. William Matthews, who teaches drawing from the cast. The master in the principal design classes is Mr. H. G. Theaker, an artist and craftsman with a wide experience of mural painting, book-illustration, and design for various manufactures,

including tapestry, glass, and pottery. Mr. Theaker is assisted in teaching the design classes by Miss Winifred Stamp.

PUTNEY SCHOOL OF ART

IN the year 1883 Baron Pollock, Sir Arthur Jelf, Sir William Lancaster, and other prominent residents in Putney recognized the need for an art school in the neighbourhood, and a provisional committee was formed, under the chairmanship of the late Mr. W. H. Cutler, with a view of founding a school. In the following year a beginning was made on a small scale in temporary rooms, lent by the Vestry of Putney and situated over the parish offices in High Street. The rooms were fitted up by means of subscriptions, and the first master was Mr. F. E. Hulme, who was succeeded in turn by Mr. H. Allport, Mr. J. W. Allison, and the present Principal of the school, Mr. J. Bowyer.

The rooms in High Street were soon outgrown, and ten years after the foundation of the new institution Sir William Lancaster offered to build a school and lease it to the Committee on generous terms, with the option of purchasing it at any time at cost price. The Committee gladly accepted the offer ; the school was held by them until it was taken over by the London County Council in 1906, and Sir William Lancaster, whose interest in its progress has never waned, is now the Chairman of its Advisory Sub-Committee. Under Mr. Bowyer, who has been Principal for many years, the school has developed so much that even the fine building provided by Sir William Lancaster failed to provide sufficient accommodation for the classes, and, although it has been once enlarged, further space is still required.

Pottery is one of the principal crafts taught at Putney, where Mr. I. Bately is in charge of this class, which is completely fitted for the making, decorating, and firing of pieces of all kinds. The making of tiles ; the throwing, casting, and moulding of shapes ; slip painting, and decoration by painting with underglaze and overglaze colours ; and the production of Della Robbia ware and Oriental tiles and shapes, are all taught by Mr. Bately. Another strong craft class in which good work is done is that for woodcarving, conducted by Mr. J. A. Vogt, in which the students are taught to design and execute complete objects such as frames and overmantels. Ivory-carving is also taught in this class. Other classes at Putney include architecture, conducted by Mr. G. Church, F.R.I.B.A. ; embroidery, including all kinds of needlework, domestic and ecclesiastical, by Mrs. W. B. Adeney ; lettering and illumination by Mr. P. J. Smith and Mr. A. Ward ; and modelling by Mr. C. L. Doman. Mr. Ward also conducts the class for designing wallpapers, cretonnes, tapestries, carpets, and silks, which covers the general study of pattern design and its application to crafts and manufactures.

THE ROYAL COLLEGE OF ART

ORIGINALLY founded in 1837 as the School of Design, the Royal College of Art is the oldest art school in London, with the single exception of that of the Royal Academy. The School of Design was established in the first place at Somerset House, and those connected with its government from time to time included Dyce, Papworth, Horsley, Redgrave, Henry Cole, and C. H. Wilson. One of its teachers was Alfred Stevens, but that great artist and designer did not take a prominent part in the direction of the institution, and was quite content to act as subordinate to Wilson, who was Principal when Stevens was in charge of the Architectural and Ornamental Drawing Classes, and gave occasional instruction in modelling and perspective. From Somerset House the School of Design was removed to Marlborough House, and finally to its present situation at South Kensington where, as the National Art Training School, it was controlled for many years by Richard Burchett, who was in turn succeeded by Sir Edward Poynter, John L. Sparkes, and Walter Crane. In the year 1900, when the National Art Training School had been renamed the Royal College of Art, Mr. Augustus Spencer was placed at its head, and under his rule the College has developed in the direction of applied art to an extent that would have astonished the Principals of an earlier generation. But this development has not been made at the cost of any sacrifices on the fine arts side of the College, where the opportunities for training are more complete now than at any preceding period.

At the Royal College technical training in the artistic crafts is carried on, as it should be, in close conjunction with those advanced studies in drawing, painting, and modelling that are indispensable factors in the education of the real designer. The Royal College is fortunate in possessing in Professor Lantéri one of the most famous teachers of modelling in the world, and Mr. Spencer's staff on the fine art side also includes Sir Frank Short, R.A., for etching and engraving; Professor A. B. Pite for architecture; Professor G. E. Moira for mural and other painting; Mr. G. Haywood for drawing and anatomy; and Mr. B. A. Spencer, M.A., for the history of art.

The Design and Crafts course is under the general direction of Professor W. R. Lethaby, an authority on his own particular subjects who has never lost an opportunity, whether as writer or teacher, to urge the supreme importance of the closer intimacy of art and industry, and the cultivation of an appreciation of beauty even in the humblest articles of everyday use. He believes that in this cultivation, this leavening of the minds of the people, the art schools of the country have already done great work, and that to hundreds of now practising artists they have been gates leading to fruitful paths and happy careers. And in these matters he has exceptional experience, for Professor Lethaby was for several years Principal of the London County Council Central

School of Arts and Crafts before he took up his present position at the Royal College of Art. But the Professor, while realizing the excellent work already done by the art schools, does not regard their present form as final, and admits that they may have to be recast and readjusted from time to time to meet varying conditions. In the time of new effort and fresh departure which is before us he thinks that these institutions will have to become more than "schools of art," functionalizing in compartments more or less water-tight. They will have to be considered as centres of civilization in their several districts, and as training classes for the expert designers who should be so much in demand for all our industries. Our foreign competitors, who in attacking our commercial position have had the proverbial advantage of the offensive, have taken our ideas in art as in other things, have experimented with them, changed them a little, and then frequently undersold us in our own markets. They have experimented unceasingly, and have employed design experts just as they have employed experts in chemistry and mechanics. We, on the other hand, says the Professor, have necessarily been conservative (though there is some advantage in this) and distrustful of "new-fangled" ideas. It is true that our trained students are as anxious as those of any nation to produce, to experiment, to bring new ideas into industry; but as things are, too many of them get drawn off into teaching occupations, because, in a word, manufacturers do not sufficiently attract them back to the works. These works or factories should, so far as possible, be made more attractive, more orderly and smarter altogether, and they must to some extent become schools of art themselves. We have to set up a conscious ambition for betterment all round, and to aim at making reputations in the artistic crafts and the skilled industries. Our political economists have not sufficiently insisted on the need for quality, of output in our industries; and there is all the difference in the world whether the great body of our workers are highly trained in dyeing, clockmaking, weaving and the like, or whether the national turnover is largely in cruder forms of production and in coal-hewing and iron-smelting. It is obvious that we have to aim not merely at quantity, but at quantity multiplied by quality. Professor Lethaby points out also that in foreign universities new branches of political economy have been planned out to promote the development of national industries along such chosen directions. Three years ago a foreign student, who had taken his doctor's degree in political economy, visited England specially to observe the progress of the Arts and Crafts movement, which was regarded with great interest abroad, and he was surprised to see so few evidences of it in the country of its origin. He was surprised, too, that we had no University Professorships for the maintenance of quality in our industries and the study of the relation of design to manufacture, and prophesied that sooner or later competition would compel us to found them.

Professor Lethaby is assisted in the conduct of the Design and Arts course by Mr. E. W. Tristram, and the teaching staff for individual subjects includes Mr. Harold Stabler for metal-work and enamelling; Mr. Karl Parsons for stained glass; Mrs. A. H. Christie for tapestry-weaving and embroidery; Mr. G. Jack for relief ornament and design; Mr. E. Johnston for writing and illuminating; and Mr. A. E. Smith for stone- and marble-cutting. In these classes excellent work has been done in recent years. But the production has been relatively small since the outbreak of the war, and as most of the male students are now serving with the forces, it is impossible, unfortunately, to illustrate adequately in these pages their achievements in most of the crafts mentioned above. The Royal College possesses workshops and studios completely equipped for the practice of them all; and it has besides the inestimable advantage of immediate contiguity to what is perhaps the most wonderful storehouse of applied arts in the world, the Victoria and Albert Museum.

SHOREDITCH TECHNICAL INSTITUTE

LONG ago, when Hoxton was more or less a middle-class residential district, the Haberdashers' Company built a great school in Pitfield Street which remained in existence until in modern times the character of the neighbourhood changed and became industrial rather than residential. The Haberdashers' Company then moved its school farther afield, and the fine block of Georgian buildings in Pitfield Street was acquired by the London County Council for the use of the Shoreditch Technical Institute, which was opened seventeen years ago under the direction of the present Principal, Mr. Shadrach Hicks. Hoxton is a centre of furniture manufacture, and cabinet-making and its allied crafts are therefore the principal objects of study at the Technical Institute, which began its day school with only two pupils, and now, in normal times, gives instruction to seven or eight hundred students.

The aims of the London County Council in founding the technical classes at Shoreditch were to help to establish and maintain a high standard of skill in the cabinet-making, building, and allied trades; to give opportunities to artisans of widening their knowledge; to enable young craftsmen to study the best methods of work under the best teachers; and to encourage and foster original design in the trades represented. The trade classes are strictly confined to those actually engaged in the industries concerned and earning their livelihood thereby, or preparing to do so. Evening instruction is given to men in practical cabinet-making and inlaying, workshop-drawing and furniture design, in woodcarving and chair-making; in the chemistry of paints, varnishes, and workshop materials generally; and in such metal-work as the making of door, hearth, and cabinet furniture, grilles, gates, screens, lamps, lanterns, and tablets.

These are excellent classes, but even more useful, perhaps, is the Techni-

cal Day School for boys under sixteen years of age. This school provides a three year course of technical training, and its object is to enable boys who intend to enter some branch of the furniture, or other woodworking trades to continue their general education, and at the same time to acquire such a knowledge of design, construction, and the use of tools as to make them at the end of the course immediately of substantial value to an employer. At Shoreditch numbers of boys can be seen engaged in all stages of cabinet-making, and considering their ages the quality of the work that some of them do is surprising. This is due to the fact that no trouble is spared in training them, or in making clear to them the reasons underlying the various methods and processes associated with their work. They are taught the principles of design and encouraged to express their meaning in drawing, together with constant practice and instruction in the use of tools. Mr. Hicks aims at giving the boys some general acquaintance with all sides of their trade, rather than a special knowledge of only one section of it, and he has able and enthusiastic coadjutors, among whom may be mentioned the Chief Technical Instructor, Mr. P. A. Wells ; the Metal-Work Instructor, Mr. A. J. Shirley ; and the Art Master, Mr. B. C. Hastwell.

The boys, when they have attained a certain proficiency in drawing and in the use of tools, are allowed to design and construct small pieces of furniture. A little open bookcase is a favourite object for the beginner, who is given the size and proportion, and is allowed, within limitations, to suggest his own scheme of decoration. He then makes the bookcase, or whatever article is selected, under the supervision of Mr. Wells, and his task completed passes on by degrees to the design and construction of more complex examples. There is a large and interesting collection of furniture at Shoreditch, all designed and made in the school, and wholly by the pupils of different degrees of ability. The Principal insists that the young workmen, whether boys or students in the teachers' handicraft classes, which are also carried on in the Institute, shall accomplish their tasks alone, and nothing shown as an example of the skill of a pupil shall ever receive a touch from the hand of an instructor. The work in design and at the bench is accompanied by some instruction in geometry, modelling in clay, arithmetic, metalwork, the technology of woods and metals, and English composition, history, and geography. It is interesting to learn that many of the former scholars of the Technical Institute are doing well as designers, highly skilled mechanics, technical instructors, foremen and salesmen, and that others are engaged in business on their own account.

SIR JOHN CASS TECHNICAL INSTITUTE

NEARLY two hundred years ago Sir John Cass, a wealthy citizen of London, and the son of an architect to the Admiralty, bequeathed a large part of his fortune for educational purposes. He had already, some

years before his death, established the Foundation School which bears his name ; and in his first will he allotted funds to send two of the boys from the school to one of the Universities, and to apprentice others. Some of the conditions of this first will were altered by a second one which Sir John was in the act of signing when he died in 1718. The complications about the two wills led to litigation, and it was not until the middle of the eighteenth century that a scheme under the will was passed by the Court of Chancery, and trustees appointed. A hundred and fifty years later the increased revenues from the property necessitated the preparation of a new scheme by the Charity Commissioners. This included the establishment of the Sir John Cass Technical Institute in Jewry Street, E.C., which was opened in 1902 under the direction of the present Principal, Dr. A. H. Keane.

At the Institute the practical study of certain crafts and applied arts has been a prominent feature of the curriculum from the first. Particular attention has always been given to the various forms of decorative metal-work, and in this connexion it is worth remarking that Sir Thomas H. Elliott, the Deputy Master of the Mint, is Chairman of the Governors of the Foundation. When the Institute was opened in 1902 Mr. R. Llewellyn Rathbone took charge for some time of the metal-working classes, and the teaching staff included Mr. Harold Stabler, who is now at the head of the Department of Arts and Crafts.

Mr. Stabler, who is one of the most accomplished of our younger craftsmen and has had a large experience in training craft-students, has naturally given considerable attention to the important question of the application of art to industry. He feels that although our national and municipal authorities have spent money freely on art and technical schools, they have taken very little interest in the students taught in those schools. We have plenty of trained material now, and the problem the authorities have to face is how to use that material in such a way that the nation may benefit by it. Mr. Stabler thinks that the manufacturers have never used this material as much as they might, and that a far closer connexion between the manufacturers and the art and technical schools will be necessary if these institutions are to play the part they should in improving our surroundings and our position in the markets abroad.

The students at the Sir John Cass Institute are chiefly craftsmen and craftswomen, and in the perfectly equipped workshops and studios nothing is lacking to further their education. Mr. Gilbert Bayes and Mr. F. V. Blundstone teach modelling ; Mr. Stabler and Mr. G. E. Kruger drawing and design ; and the staff of technical instructors in metal-work, jewellery, and enamelling includes Mr. Stabler, Mr. W. E. Stocker, Mr. J. W. Sandheim, Mr. C. Forster, Mr. Shozo Kato, Mrs. May Hart Partridge, and Mr. L. Eichberger. Metal-casting is a great feature at the Sir John Cass Institute, which was the first place in Lon-

don where the waste-wax process of casting bronze was taught. This brought a crowd of new students to the casting class, including several sculptors of eminence, anxious to learn a famous process with which, until then, they had had no practical acquaintance. Classes for waste-wax casting, arranged to meet the requirements of sculptors and other professionals, are now held twice a week by Mr. G. Fiorini. Small bronzes, such as groups, busts, and statuettes, are cast in this class. On other evenings there are classes for sand-casting, conducted by Mr. A. Whitfield, and for the comparatively new process of pressure-casting —new at least in its application to the work of the sculptor, the jeweller, and the silversmith. Those who visit this fine institution will find in its porch an interesting piece of casting of an earlier period. This is a posthumous statue of the founder, Sir John Cass, made about 1750 by L. F. Roubiliac, the French sculptor, who was then living in London.

WESTMINSTER SCHOOL OF ART

THIRTEEN years ago the Westminster School of Art, originally established in Tufton Street in 1876, was taken over by the London County Council and removed to Vincent Square, where it now occupies the upper floors of the London County Council Westminster Technical Institute. The Westminster School of Art when in Tufton Street was held in a room attached to the Architectural Museum, and it was there that Professor Brown, now of the Slade School, built up the classes for drawing and painting from the nude that gained for Westminster a high reputation among English artists. After Professor Brown left Westminster for the Slade, the Tufton Street School was directed in turn by Mr. Mouat Loudan and Mr. Holgate ; and Mr. Loudan was for some years head master of the Westminster School of Art after its removal to Vincent Square. At present the position of head master is held temporarily by Mr. A. H. Christie, one of the London County Council Inspectors of Art, and the life classes are directed by Mr. Walter Sickert, with the assistance of Mr. Mervyn Lawrence.

Westminster in the old days was almost entirely a fine art school, and this is still its principal feature. In Vincent Square, however, certain crafts are taught, and there is a class for pattern design ; and another for book-illustration and poster design, in which the special object is to train students who are studying from the life, to apply their knowledge to some practical work. Both these classes are taught by Mrs. M. Goulden. A class for woodcarving, intended chiefly for apprentices and others engaged in the craft, is conducted by Mr. P. McCrossan ; and one for embroidery by Mrs. M. Goulden and Miss Swinney. The book-binding class at Westminster, in which very good work is done, is remarkable as being composed entirely of women students. In this class, conducted by Miss M. E. Robinson, the cleaning and renovating of old books and manuscripts is taught in addition to bookbinding.

DESIGN FOR PAINTED UNDERGLAZE PLATE
BY VIOLET EGGLETON

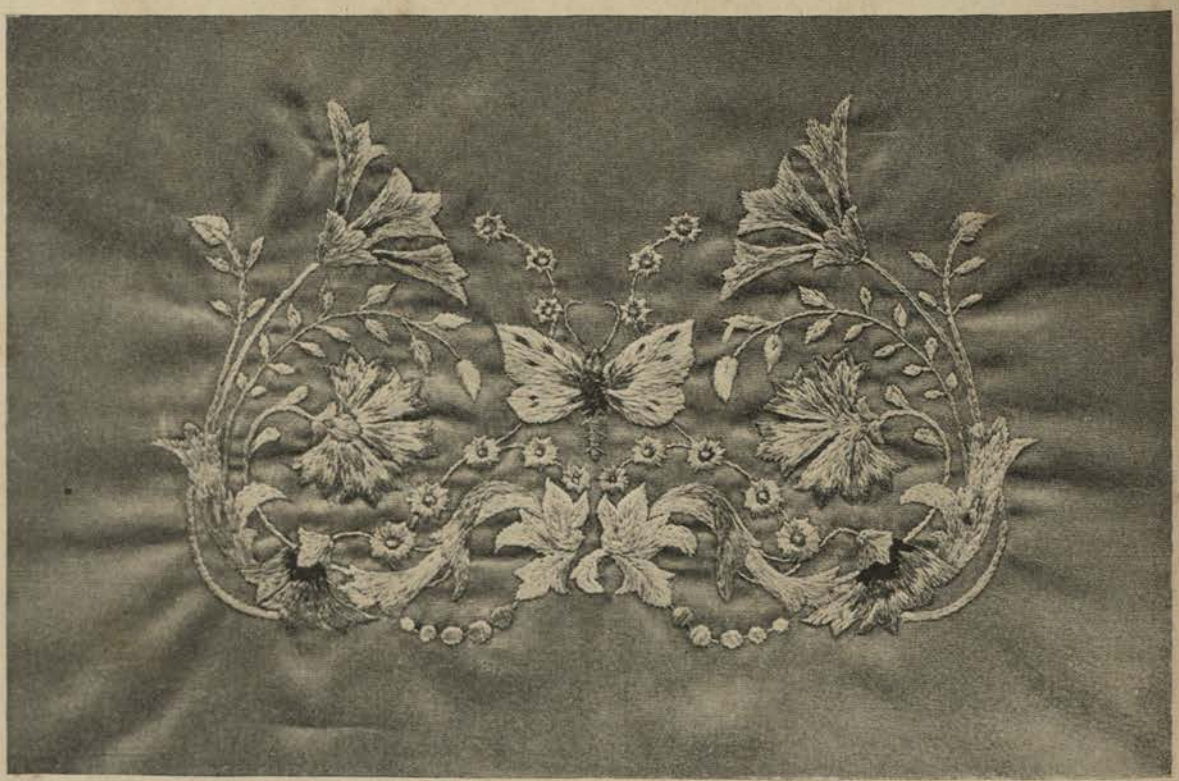
PAINTED UNDERGLAZE VASES. BY EDITH GILLMAN

EMBROIDERED SAMPLER. BY BEATRICE PELLING

EMBROIDERED BUREAU-SCARF. BY K. B. SAUNDERS

DESIGN FOR CUT LINEN CHAIR-BACK
BY GWENDOLINE WILLIAMS

EMBROIDERED PANEL FOR POLE-SCREEN
BY IDA HARFORD



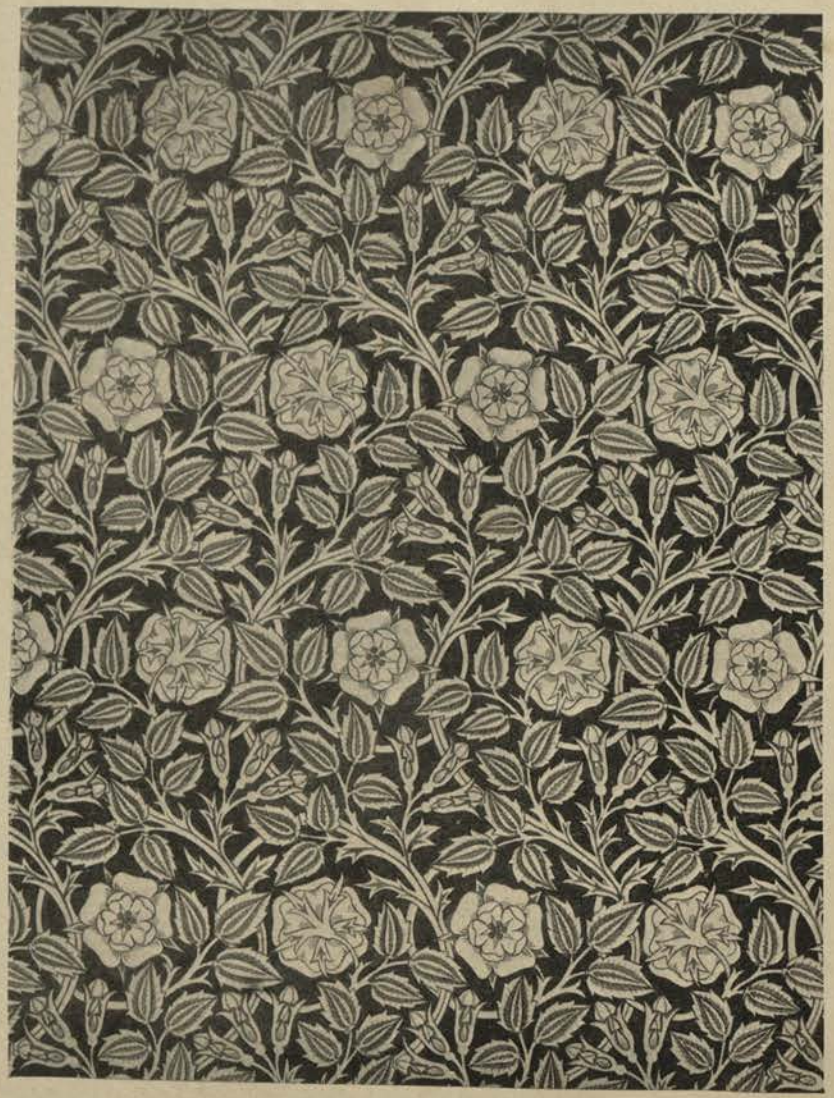
EMBROIDERED THEATRE-BAG. BY E. HAMBLETON

BORDER OF CHILD'S CAP IN HONITON APPLIED BOBBIN LACE

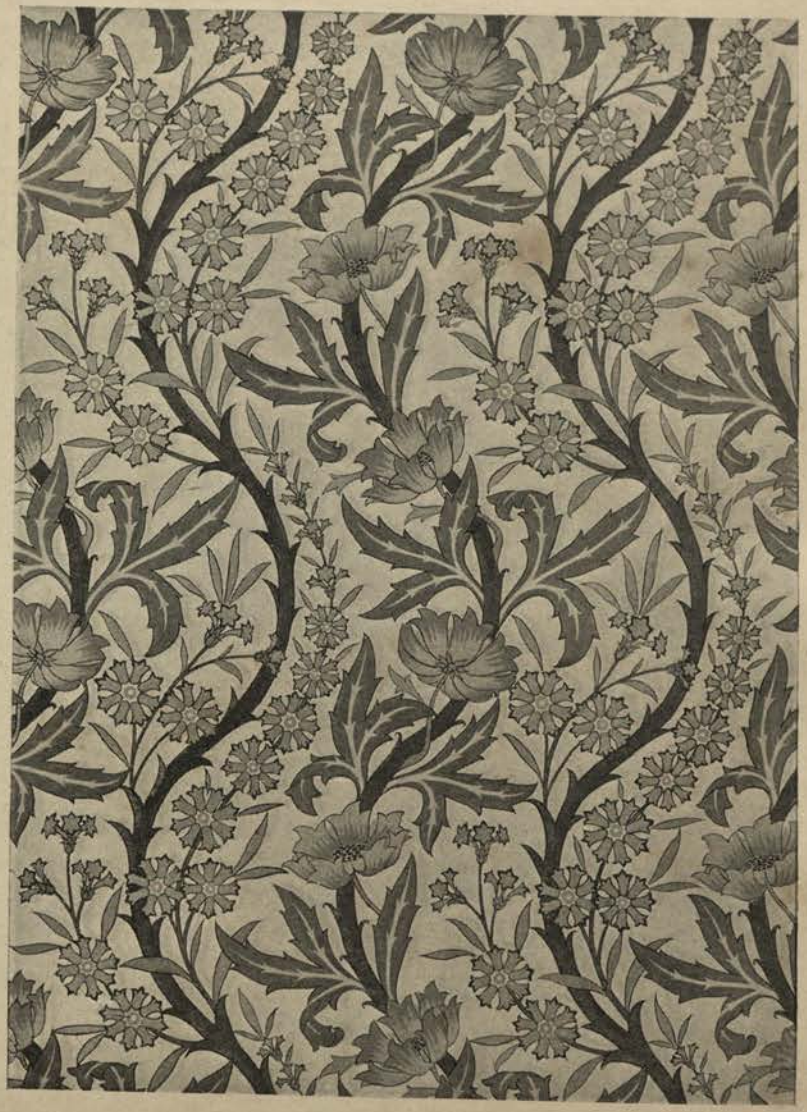
BY SADIE TURNER AND HELEN HARRY

SAMPLER IN HONITON PILLOW LACE. BY MAUD WEBB

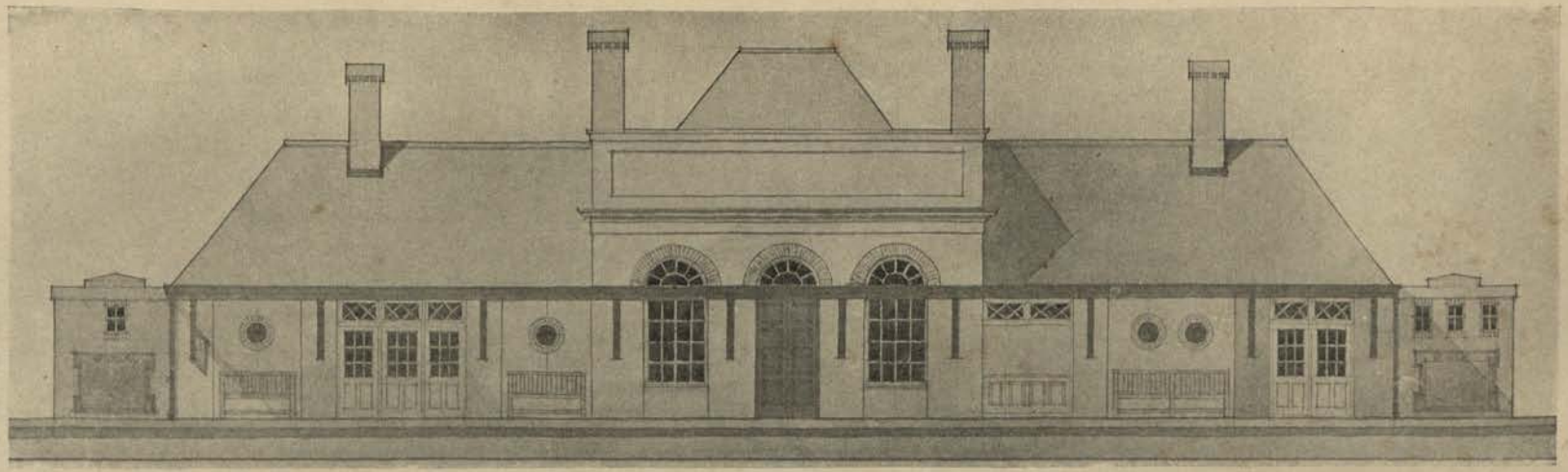
DESIGNS FOR BOOK-PLATES. BY VICTOR MOODY



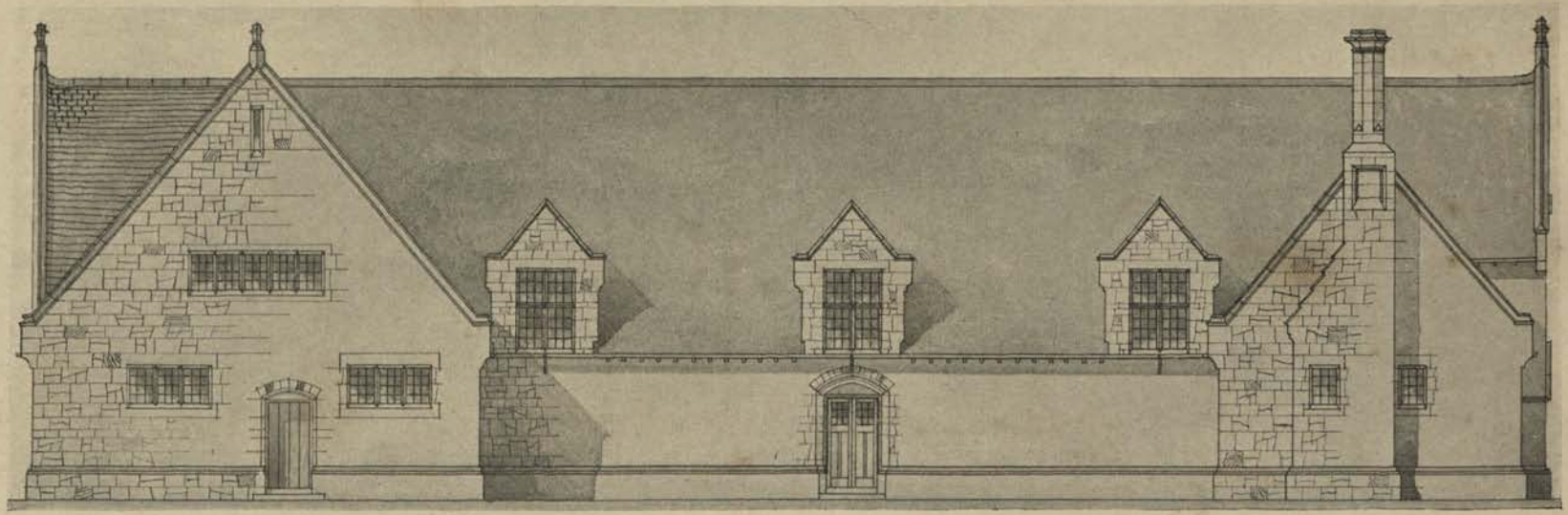
DESIGN FOR PRINTED COTTON HANGING. BY LILIAN WETMON



DESIGN FOR PRINTED COTTON HANGING. BY LESLIE STEAD



DESIGN FOR SMALL RAILWAY STATION—ELEVATION TO PLATFORM. BY D. L. DAUNTON



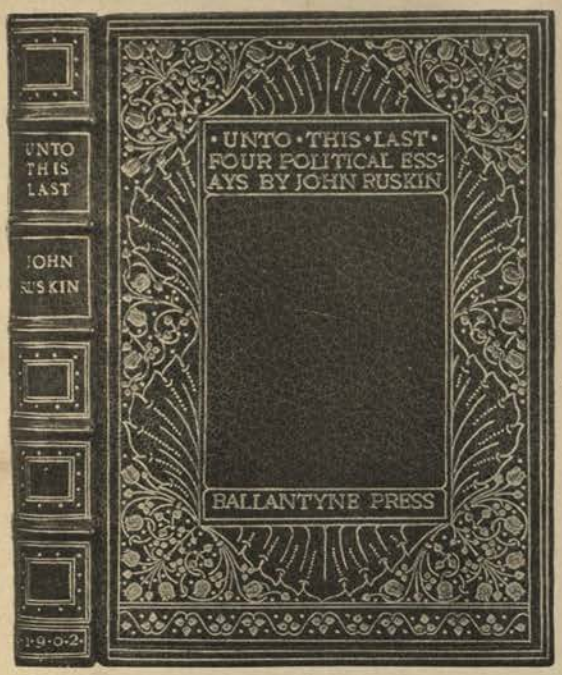
DESIGN FOR PARISH HALL IN WALES—SIDE ELEVATION. BY FREDERICK THOMAS

OAK CUPBOARD. BY H. J. MARTIN

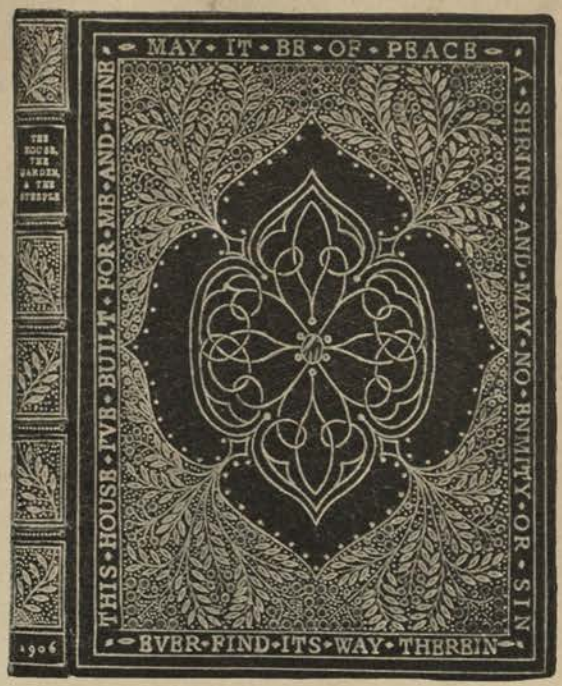
CARVED OAK PANEL. BY D. DICKINS

CARVED OAK PANEL. BY D. DICKINS

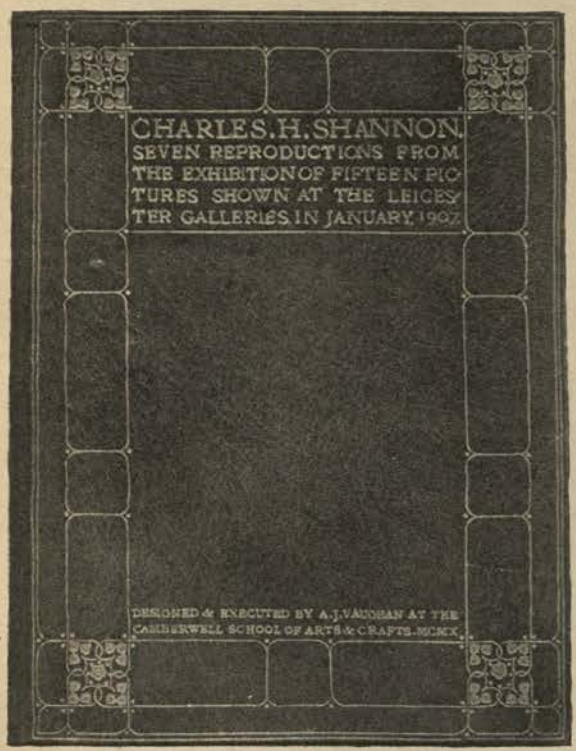
MAHOGANY WRITING-CABINET. BY H. J. MARTIN



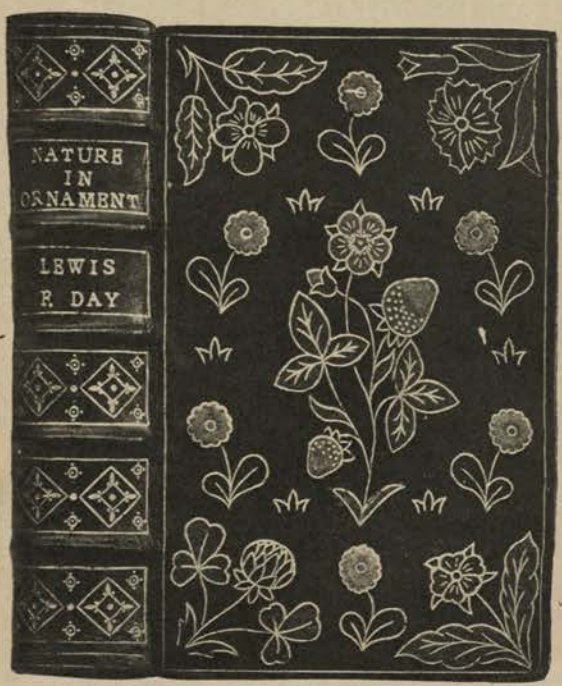
BOOKBINDING BY A. J. VAUGHAN



BOOKBINDING BY R. S. SIMPKIN


CHARLES H. SHANNON
SEVEN REPRODUCTIONS FROM
THE EXHIBITION OF FIFTEEN PIC-
TURES SHOWN AT THE LEICES-
TER GALLERIES IN JANUARY 1907
DESIGNED & EXECUTED BY A. J. VAUGHAN AT THE
CAMBERWELL SCHOOL OF ARTS & CRAFTS. MCMX

BOOKBINDING BY A. J. VAUGHAN



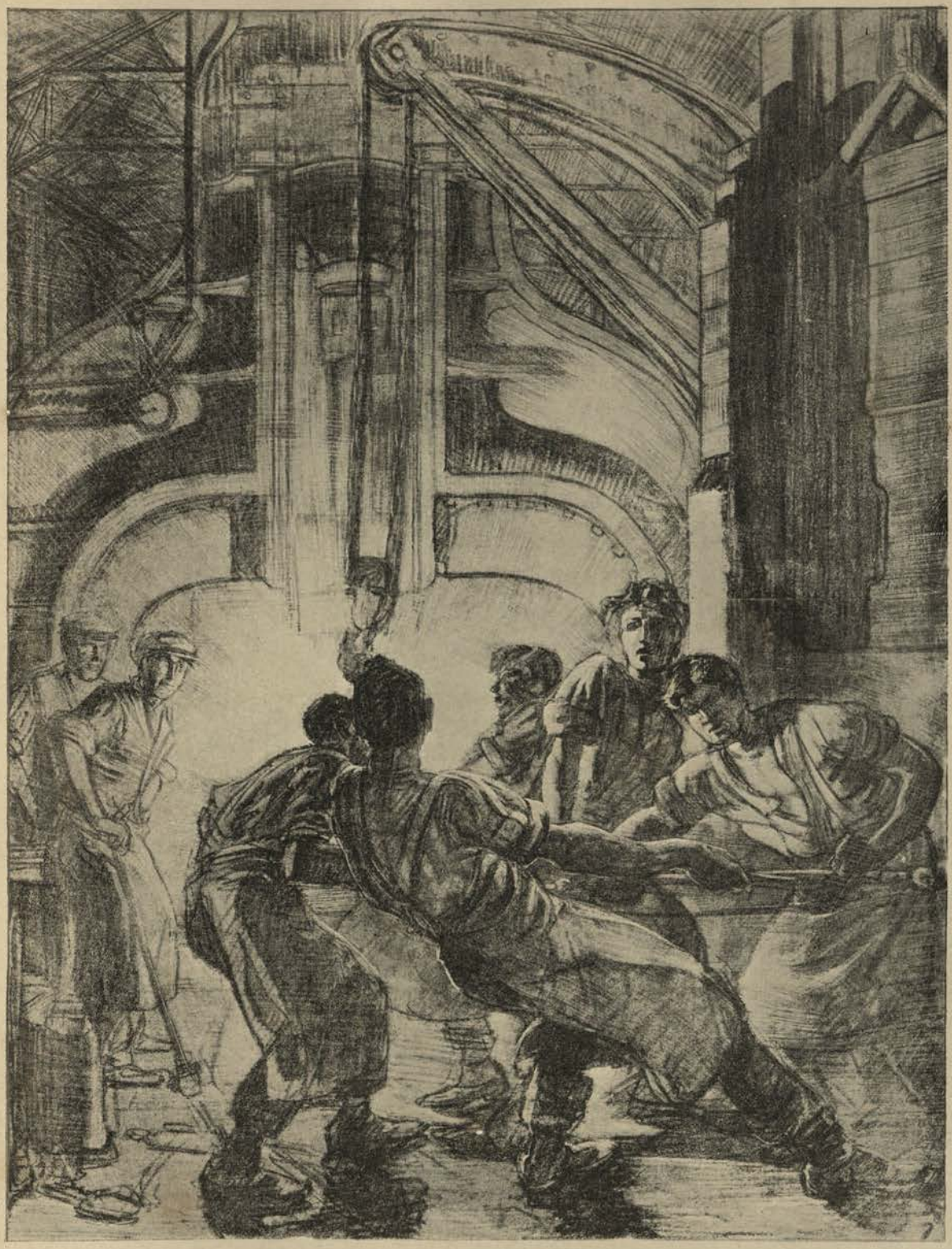
BOOKBINDING BY B. M. VENNER

DESIGN FOR FRONTISPIECE. BY GUY MILLER

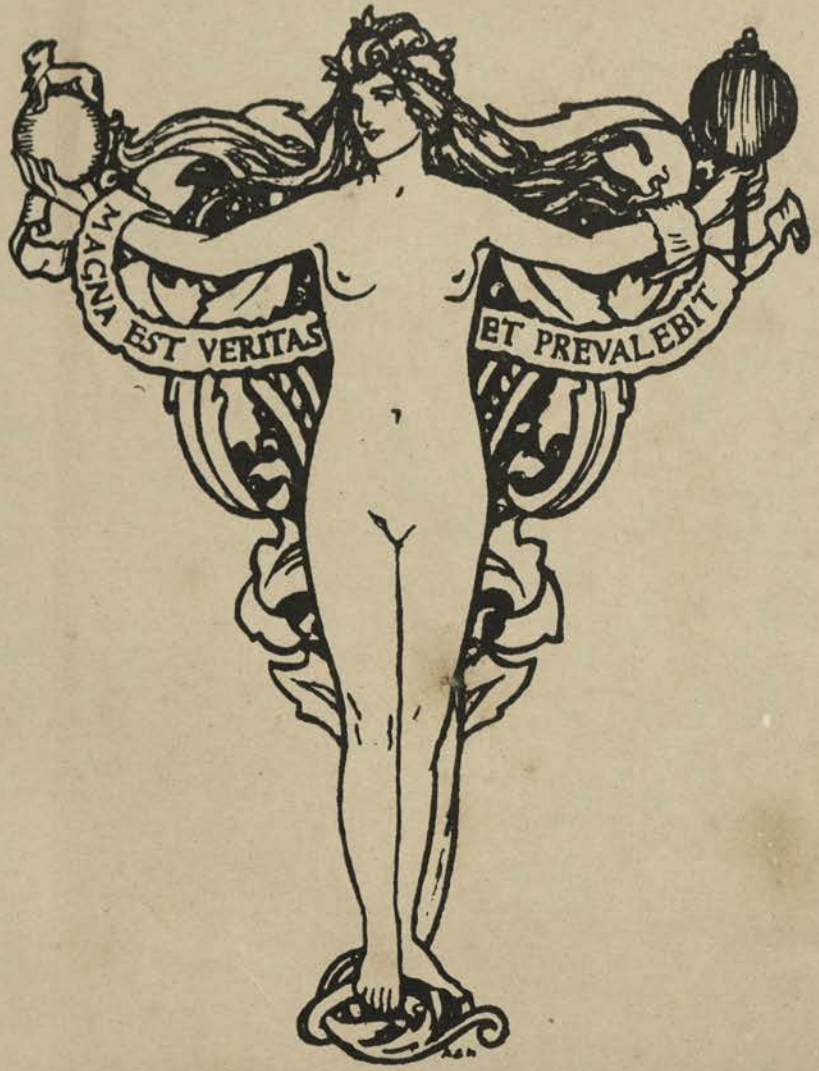
THE POT OF BASIL. BY GIOVANNI BOCCACCIO

IN MESSINA THERE DWELT THREE YOUNG MEN, BRETHREN, AND MERCHANTS BY THEIR COMMON PROFESSION, WHO, BECOMING VERY RICH BY THE DEATH OF THEIR FATHER, LIVED IN VERY GOOD FAME AND REPUTE. THEIR FATHER WAS of San Gimignano, and that had a sister named Isabella, young, beautiful, and well-conditioned, who upon some occasion as yet remained unmarried. A proper youth, being a gentleman born in Pisa, and named Lorenzo, as a trusty factor or servant, had the managing of the brethren's business and affairs. This Lorenzo, being of comely personage, affable, and excellent in his behaviour, grew so gracious in the eyes of Isabella that she afforded him many respective looks, yea, kindnesses of no common quality. Which Lorenzo taking notice of, and observing by degrees from time to time, gave over all beauties in the city which might allure any affection from him, and only fixed his heart on her, so that their love grew to a mutual embracing, both equally

DESIGN FOR OPENING PAGE. HEADPIECE AND INITIAL
BY W. A. RITSON, COMPOSING BY R. HOPKINS



ORIGINAL LITHOGRAPH. BY W. G. WHITAKER



DESIGNS FOR BOOK DECORATION. BY W. A. RITSON

EMBROIDERED PANEL FOR FIRE-SCREEN. BY ADA TUCK

DESIGN FOR LITHOGRAPH
BY EVELYN M. PAUL

DESIGN FOR COLOUR PRINT
BY EVELYN M. PAUL

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

ORIGINAL LITHOGRAPH
BY M. D. LAPTHORN

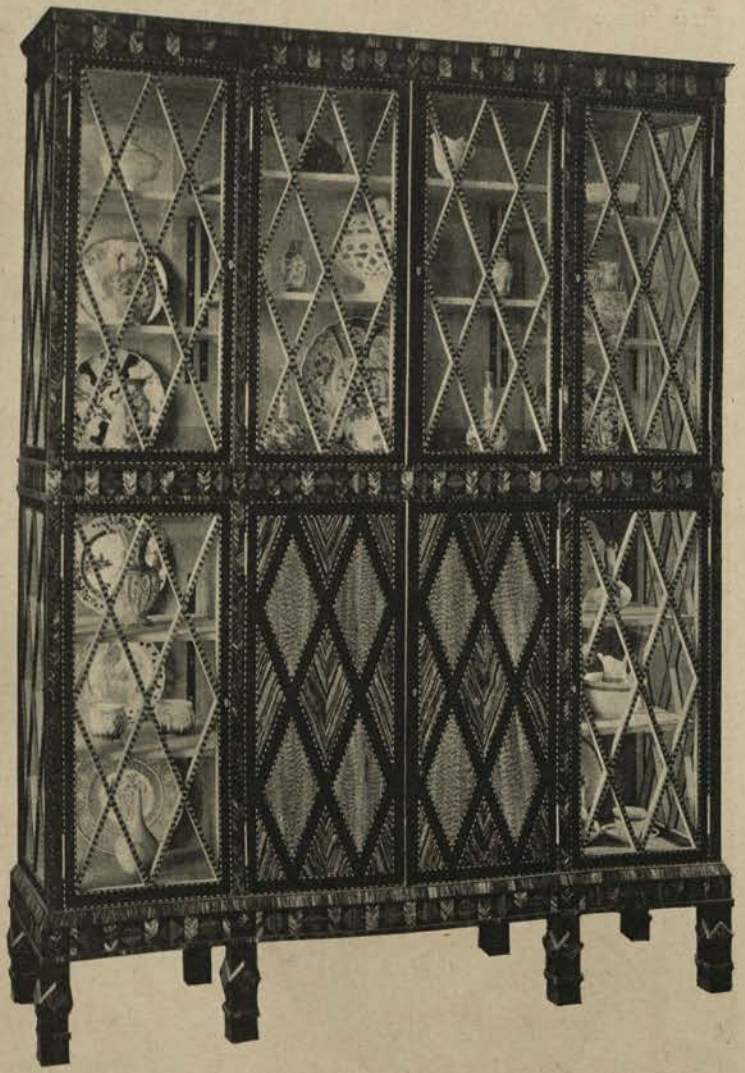
DESIGNS FOR DRESS. BY ELLA PERCIVAL

BY M. NICHOLSON

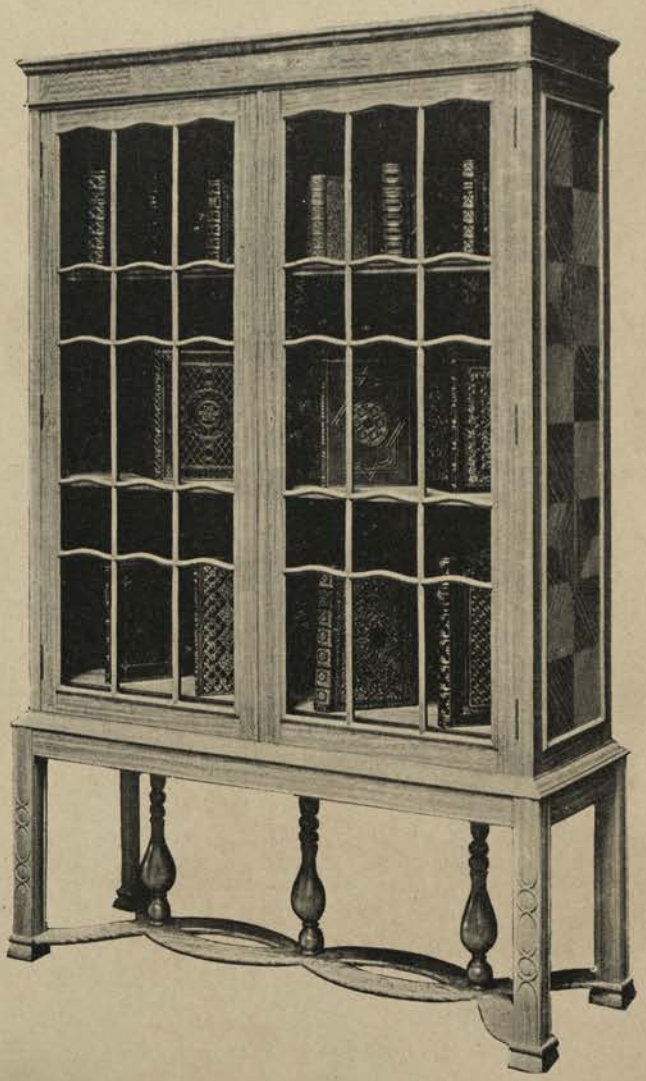
BY M. NICHOLSON

BY CECYL WHITE

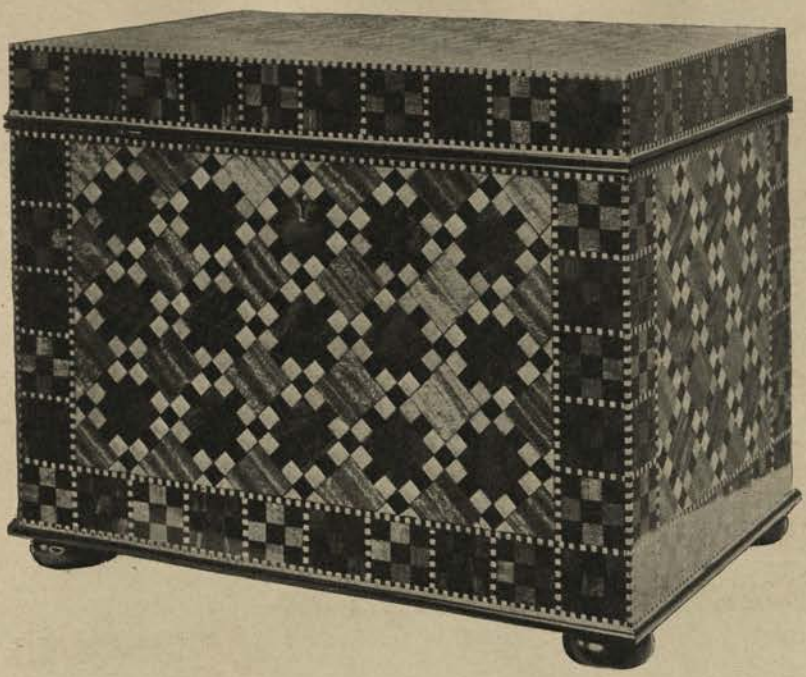
DESIGNS FOR DRESS



CHINA AND MUSIC CABINET IN EBONY, HOLLY, SNAKEWOOD, AND PALM
BY W. WILLINGALE



CHINA CUPBOARD IN SATINWOOD. BY W. WILLINGALE



INLAID BOX. BY ALEX. T. HENDERSON

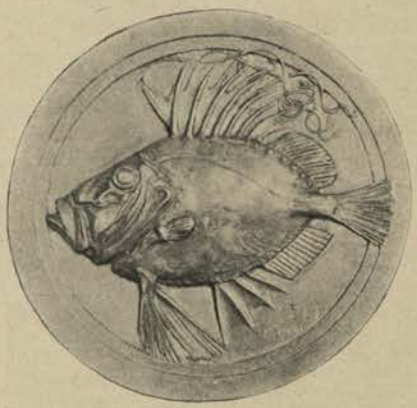
And they heard the Voice of the Lord God walking in the garden in the cool of the day
And Adam and his wife hid themselves from the presence of the Lord God
amongst the trees of the garden

CARTOON FOR STAINED GLASS. BY LILIAN J. POCOCK

BOWL, OVERGLAZE
BY GABRIEL C. BUNNEY

DISH, OVERGLAZE
BY GERTRUDE E. COHEN

PLATE, PAINTED UNDERGLAZE
BY FRANK PARRETT



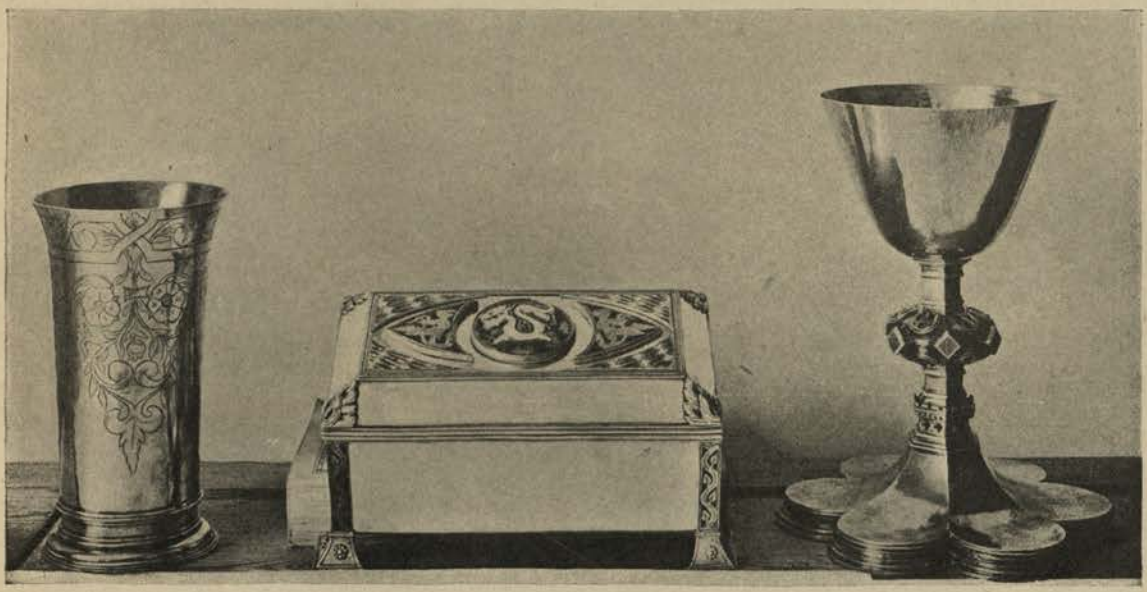
MEDALLIONS IN WHITE METAL. MODELLED AND CAST UNDER THE DIRECTION OF ONSLOW WHITING

TEAPOT IN GILDING METAL
BY T. E. TENTON

ENGRAVED BOX IN GILDING METAL
BY WALTER MARSDEN

TANKARD IN GILDING METAL
BY STANLEY MILLS

a, PENDANT IN SILVER, ENAMELLED AND SET WITH OPAL AND PEARLS. BY NORAH WINDLE. *b*, NECKLACE AND PENDANT IN GOLD, SET WITH TURQUOISE AND OPALS. BY L. DENT. *c*, BROOCH IN SILVER, SET WITH AMETHYST AND OPALS. BY L. DENT. *d*, CROSS IN SILVER, WITH SYMBOLS OF THE EVANGELISTS. BY E. C. BENDI. *e*, CROSS IN SILVER FILIGREE, SET WITH GARNETS AND OPALS, BY FRANK WHITE



BEAKER IN GILDING METAL, WROUGHT AND ENGRAVED. BY R. A. MASSEY. CASKET IN SILVER AND ENAMEL BY NAI CHOOM. CHALICE IN GILDING METAL. BY R. A. JACOBS

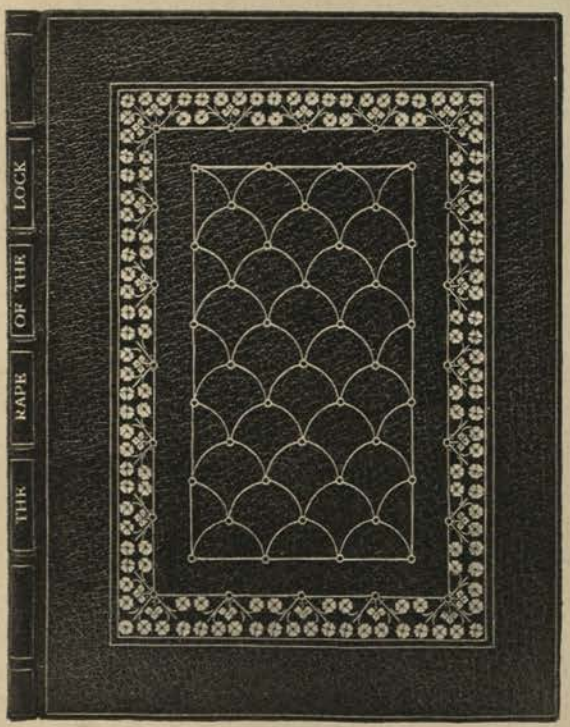
PANEL IN TENT-STITCH EMBROIDERY. BY MAY SEDDON KÜCK

EMBROIDERED APPLIQUÉ LINEN PANEL. BY MILLICENT M. JACKSON

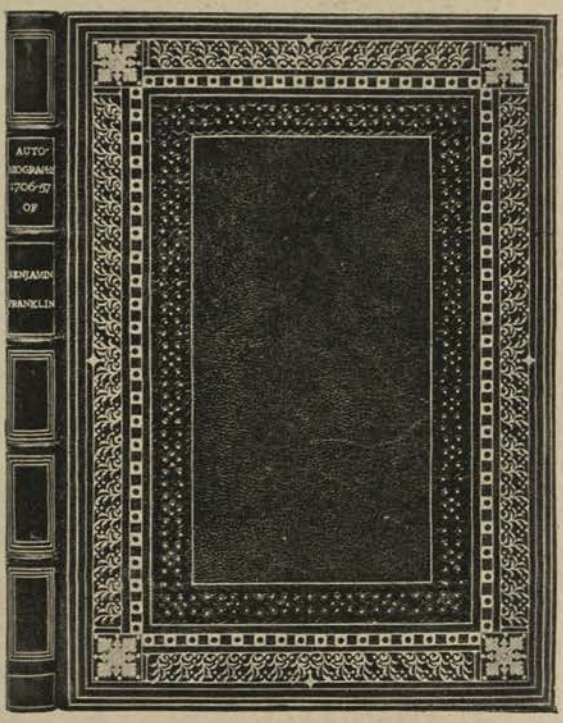
CARTOON FOR ALTAR FRONTAL. BY FRANCES CHANNER

AND MOSES SAID
Shew me, I pray Thee, Thy glory. And He said, I will make all My goodness pass before thee, & I will proclaim the Name of the Lord before thee, & I will be gracious to whom I will be gracious, & I will show mercy on whom I will show mercy. And He said, thou canst not see My face: for man shall not see Me & live. And the Lord said, Behold there is a place by Me, & thou shalt stand upon the rock: & it shall come to pass, while My glory passeth by, that I will put thee in a cleft of the rock, & will cover thee with My hand until I have passed by: & I will take away My hand & thou shalt see My back: but My face shall not be seen.

WRITING. BY VIOLET M. HAWKES



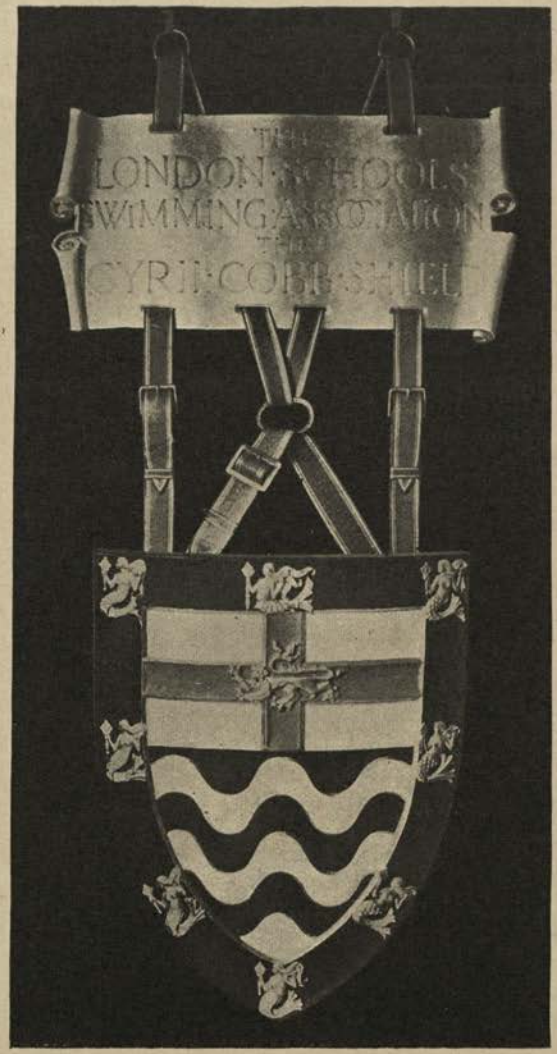
BOOKBINDING IN GREEN MOROCCO. BOUND BY R. MIDDLETON, TOOLED BY A. L. HACKMAN



BOOKBINDING IN GREEN MOROCCO. BOUND BY B. BENKOSKI, TOOLED BY W. F. MATTHEWS

The arms of the LONDON COUNTY COUNCIL
Barry wavy azure and silver on a chief of the last the cross of
ST GEORGE charged with a leopard of ENGLAND
The shield is ensigned with a mural crown of gold.

ARMS OF THE LONDON COUNTY COUNCIL. LITHOGRAPHED UNDER THE DIRECTION OF F. ERNEST JACKSON, LETTERING BY H. L. CHRISTIE

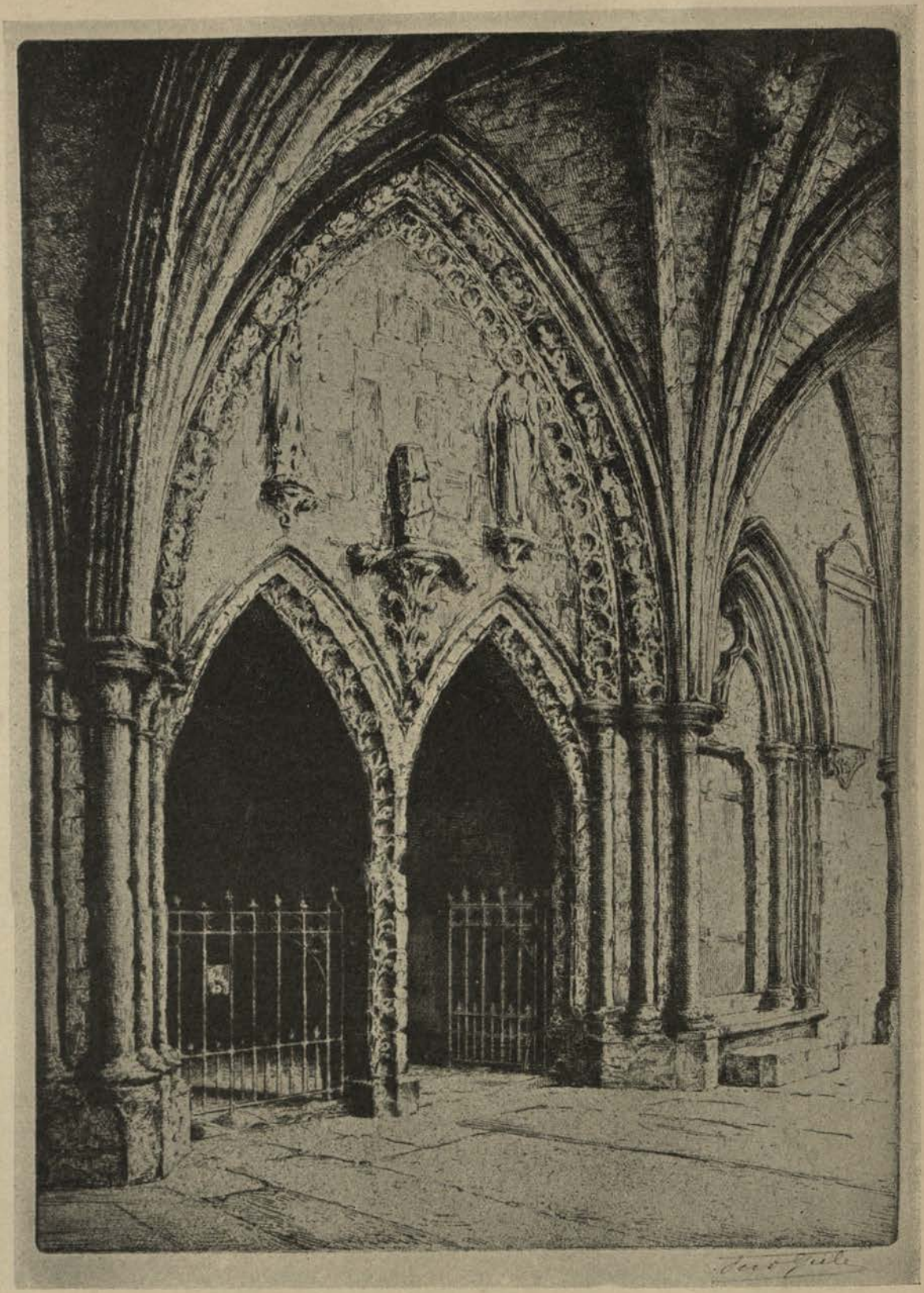


CHALLENGE SHIELD IN WOOD, CARVED, PAINTED AND GILT. DESIGNED BY GEORGE KRUGER, EXECUTED UNDER THE DIRECTION OF F. STUTTIG, CHARLES WELCH, AND PETER MCLEISH

EMBROIDERED BAG AND PANEL
BY IRENE CHARLESTON

DESIGNS FOR BOOK ILLUSTRATIONS. BY MARGARET W. TARRANT

DESIGN FOR ILLUSTRATION TO SHAKESPEARE'S "HENRY IV." BY HORACE QUICK



ORIGINAL ETCHING BY FRED GIELE

DESIGNS FOR DRESS. BY SYLVIA D. HARRISON

DESIGN FOR MACE FOR A SEAPORT TOWN. BY CHARLES E. BERNARD

DESIGN FOR PRICKET CANDLESTICK BY DORA BARD

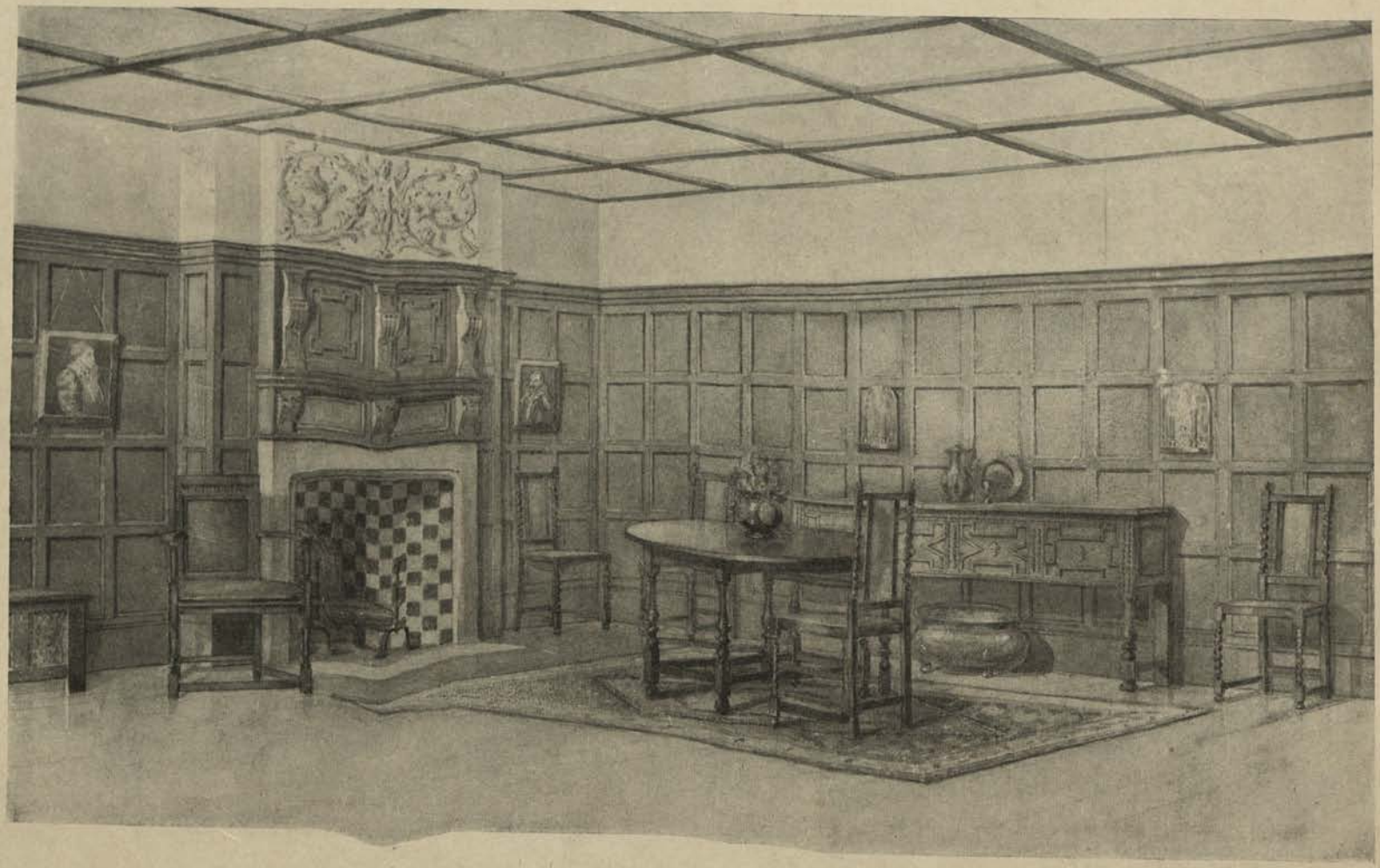
DESIGN FOR PASTORAL STAFF BY DORA BARD

ORIGINAL ETCHING FOR PRINTING ON SILK. BY DOROTHY MORGAN

ORIGINAL ETCHING BY DORIS BOULTON

"AT THE ROYAL ACADEMY." ORIGINAL ETCHING BY MOLLY CAMPBELL

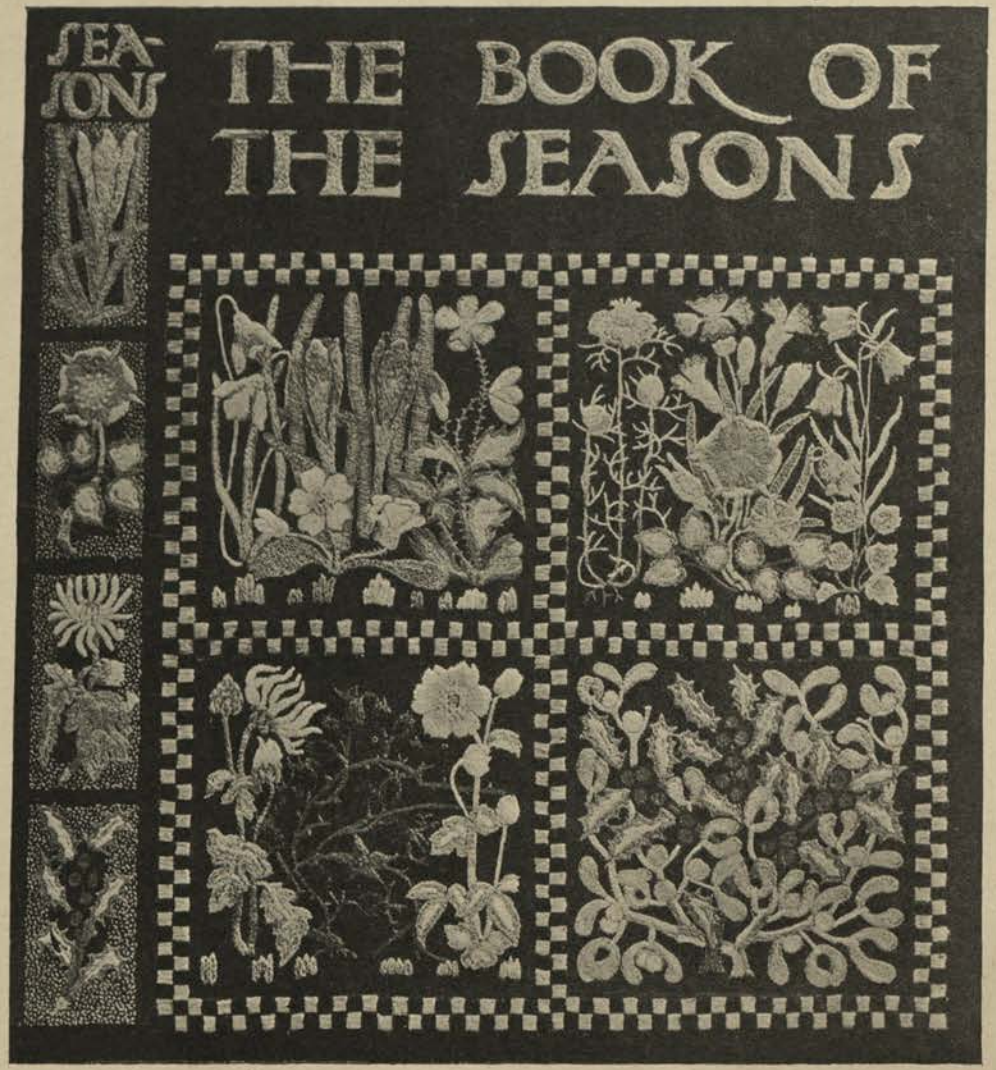
ORIGINAL ETCHING FOR BOOK ILLUSTRATION
BY DOROTHY C. MORGAN



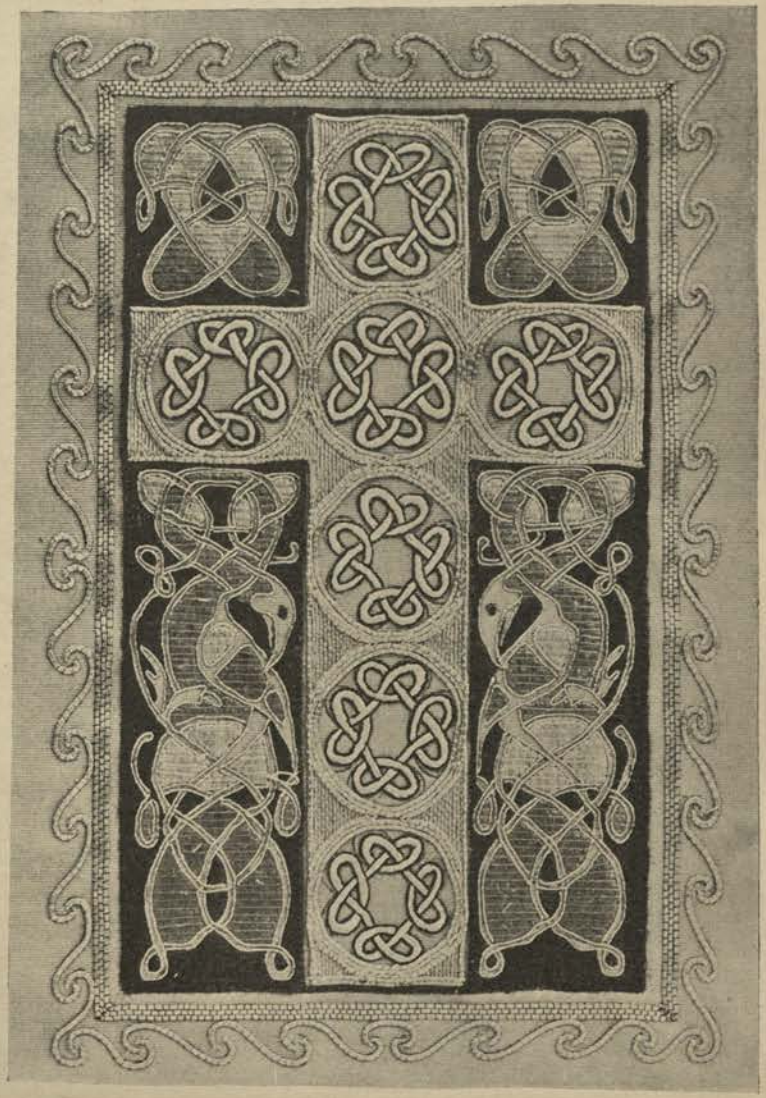
DESIGN FOR INTERIOR. BY LOUIS VAN HERCK

DESIGN FOR WALLPAPER. BY FREDERICK CHARMAN

DESIGN FOR STAIRCASE WALLPAPER. BY ALBERT CROUCHER



EMBROIDERED BOOK-COVER. BY WILHELMINA EDELSTEIN



EMBROIDERED BOOK-COVER. BY E. H. EASTBURN

EMBROIDERED HANGING. BY
WILHELMINA EDELSTEIN

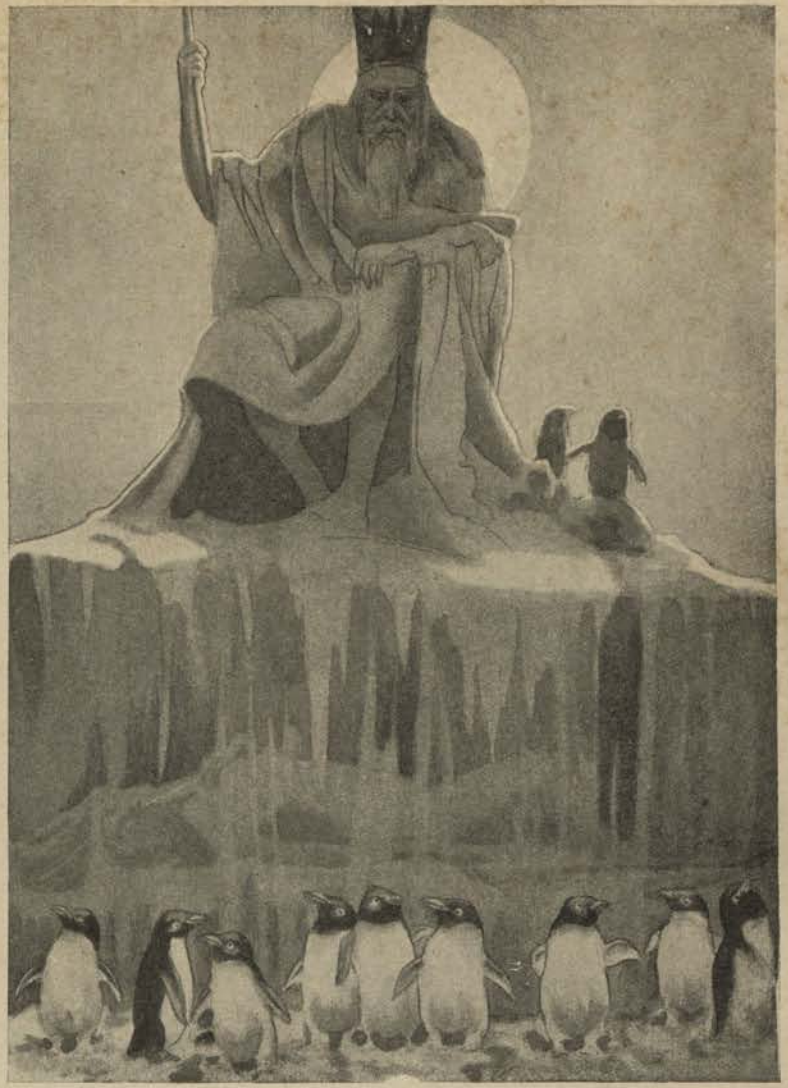
DESIGNS FOR POSTERS
BY EUPHROSENE STEFAN

DESIGN FOR BOOK ILLUSTRATION
BY D. TEGETMEIER

DESIGN FOR BOOK ILLUSTRATION. BY A. J. NUNNEY

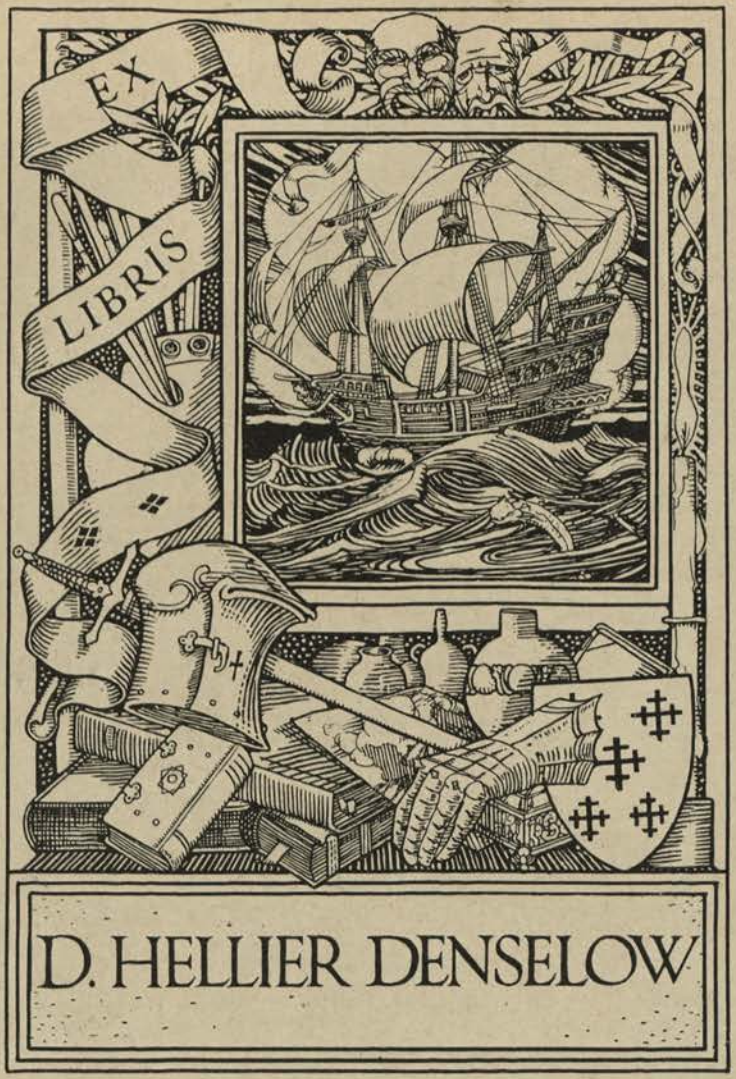
DESIGN FOR BOOK ILLUSTRATION. BY H. E. HARMAN

"NORTH"—DESIGN FOR BOOK ILLUSTRATION. BY PHYLLIS M. PRICE



"SOUTH"—DESIGN FOR BOOK ILLUSTRATION. BY PHYLLIS M. PRICE

"LA BELLE DAME SANS MERCI"
PEN DRAWING BY G. FITZ-GERALD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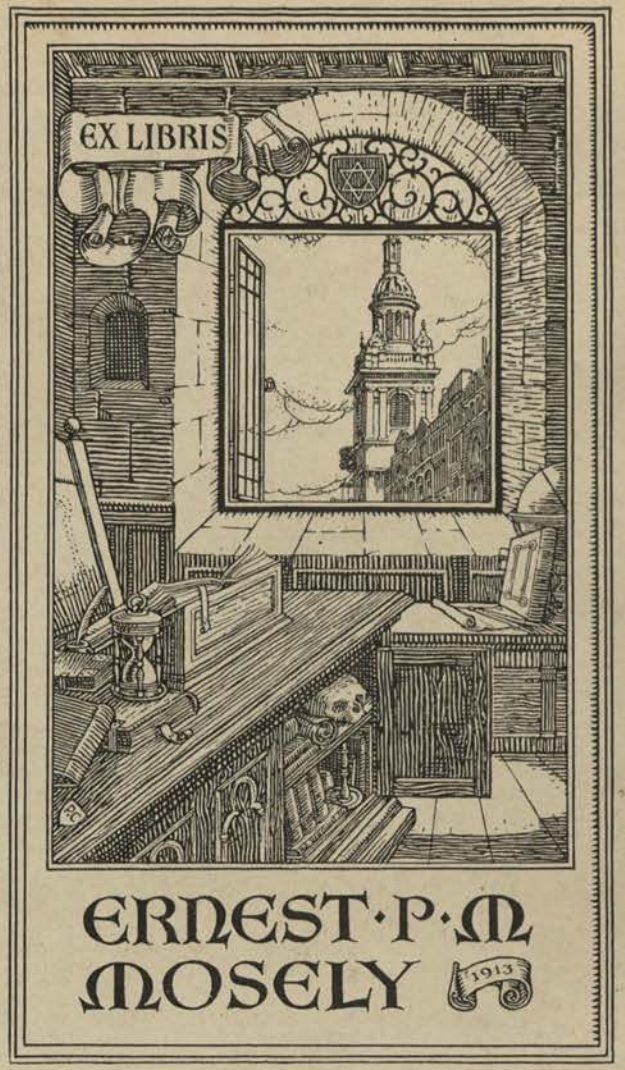
D. HELLIER DENSELOW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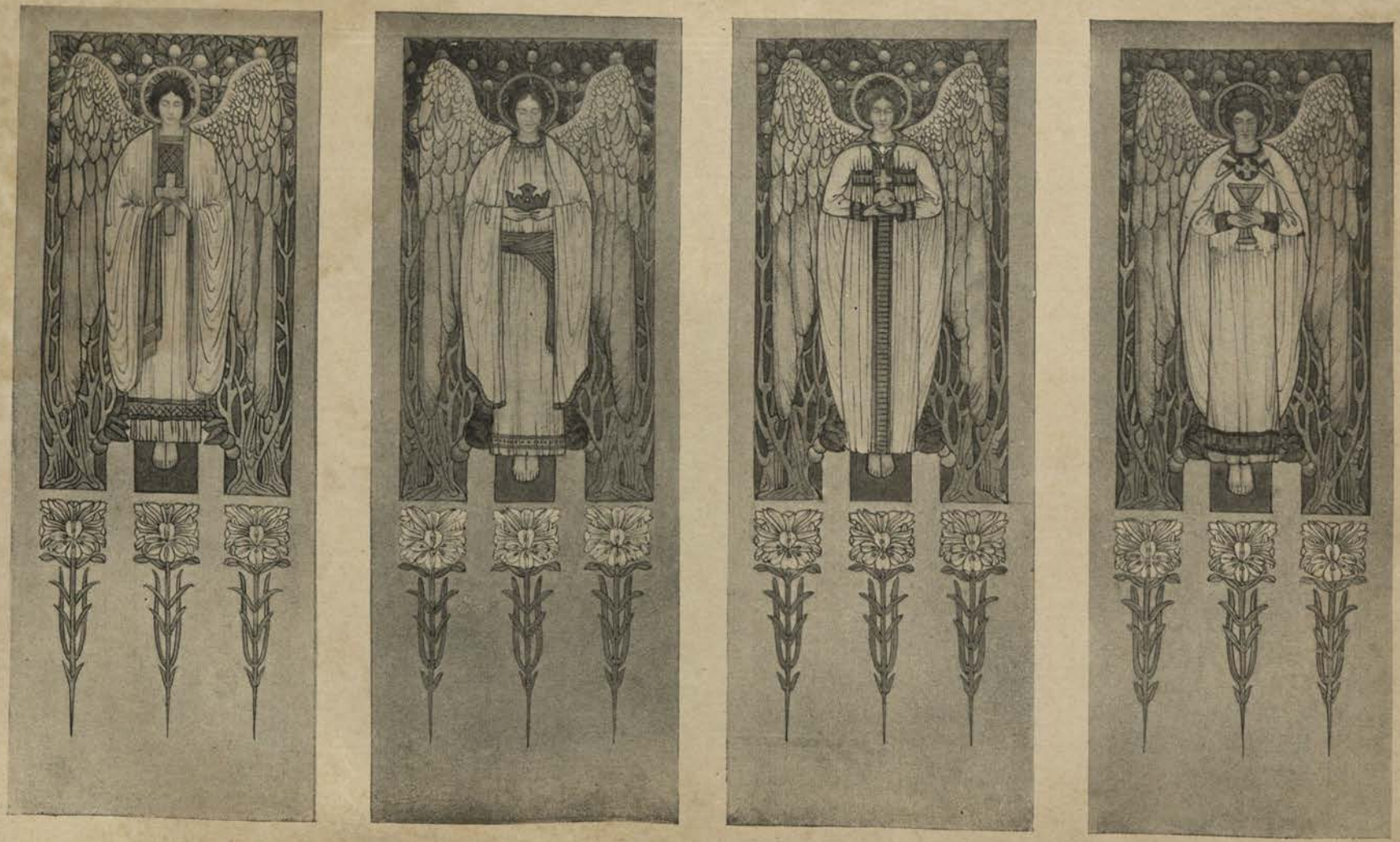
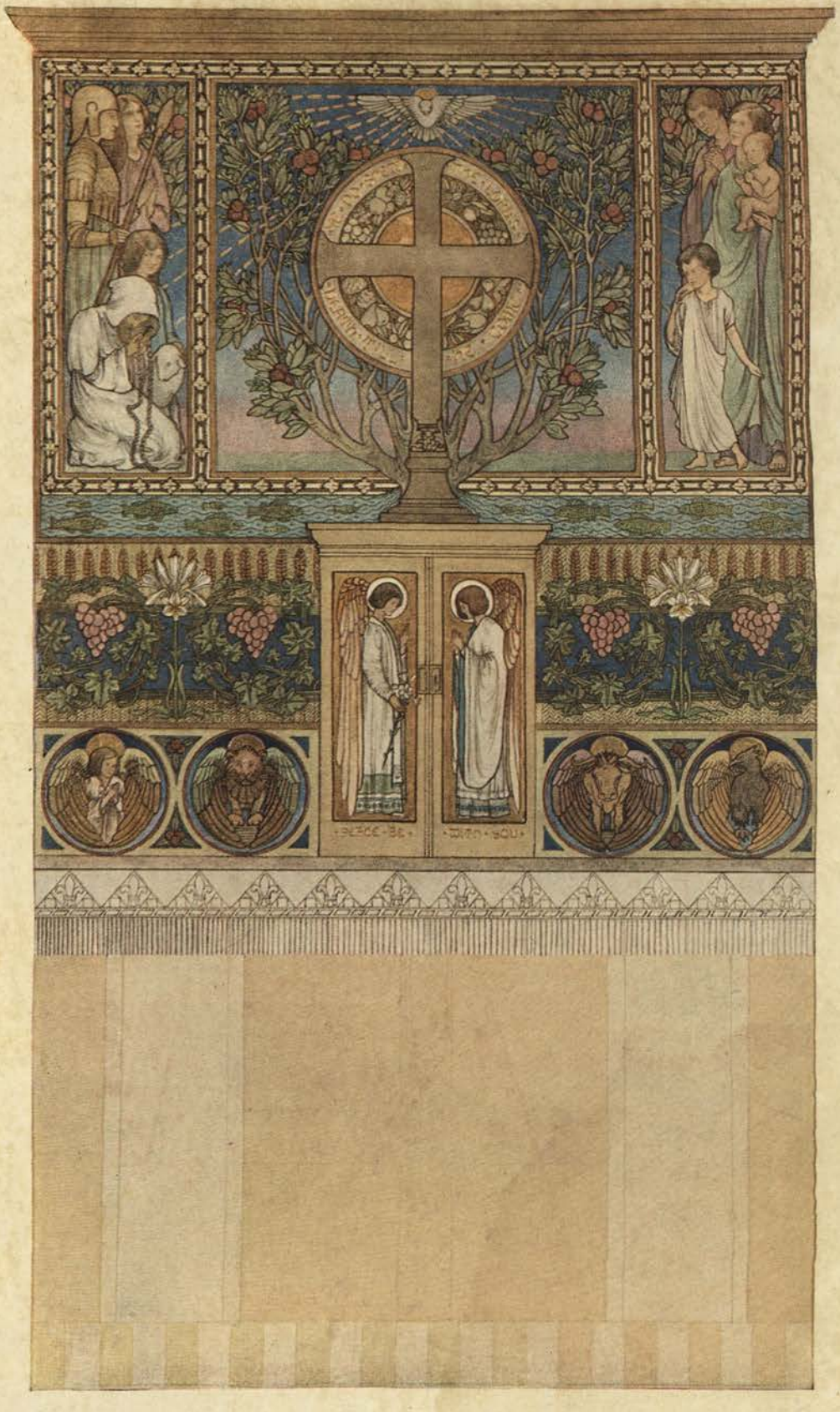


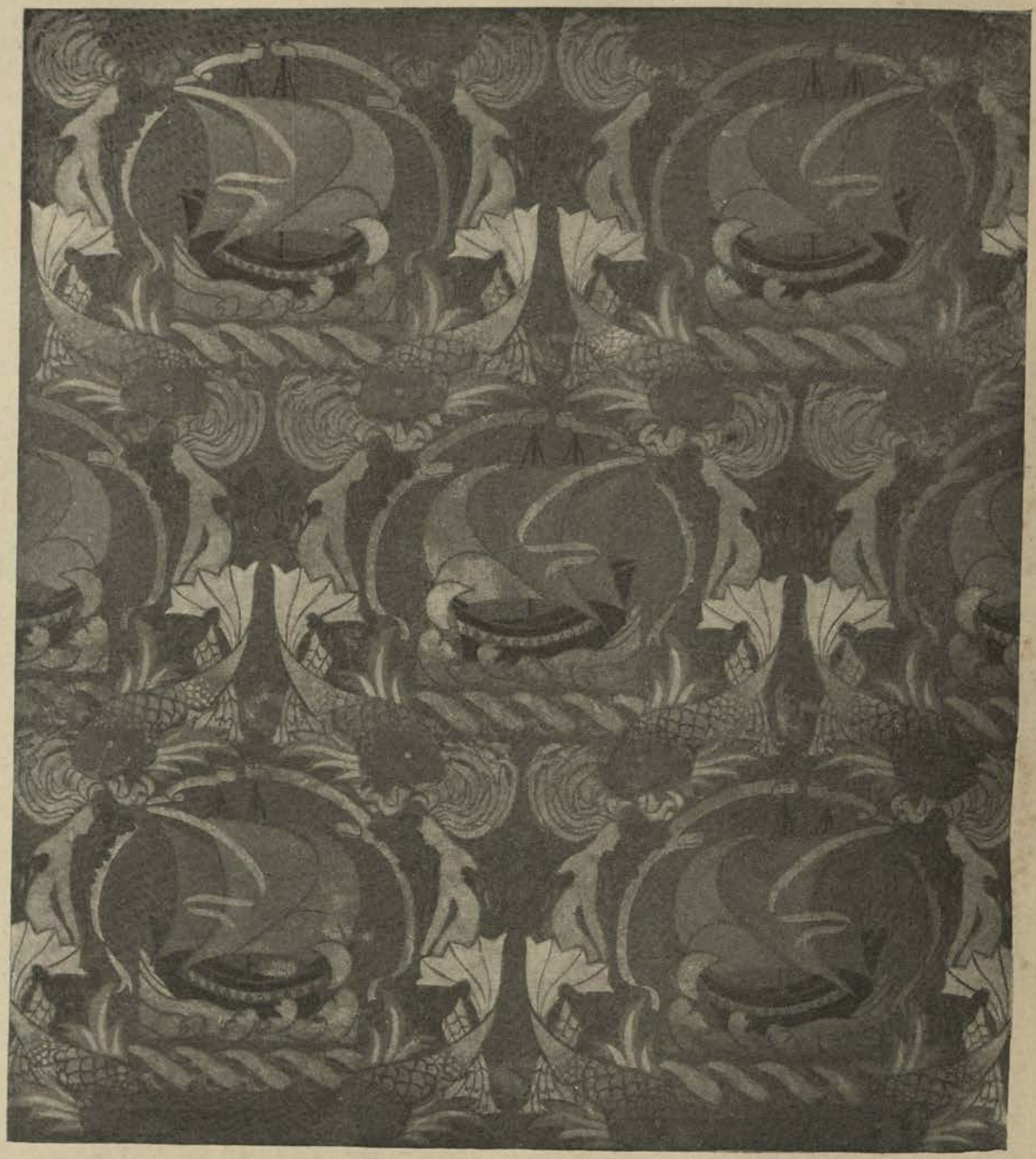
DESIGNS FOR DECORATION OF A BAPTISTERY. BY HILDA J. POCOCK

POLYTECHNIC SCHOOL OF ART, REGENT STREET



DESIGN FOR ALTAR, IN PAINTED WOOD. BY HILDA J. POCOCK

DESIGN FOR MURAL DECORATION OF A CHAPEL. BY EVA DUNN

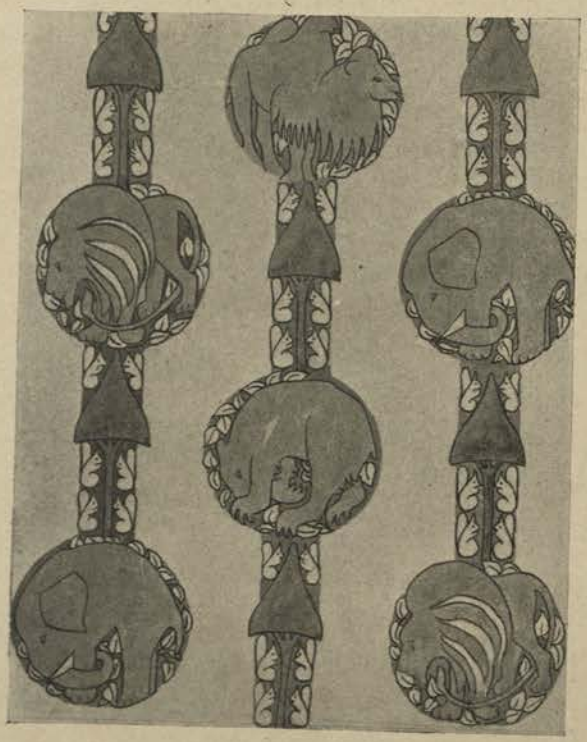


STENCILLED HANGING
BY DORIS E. SAFFERY

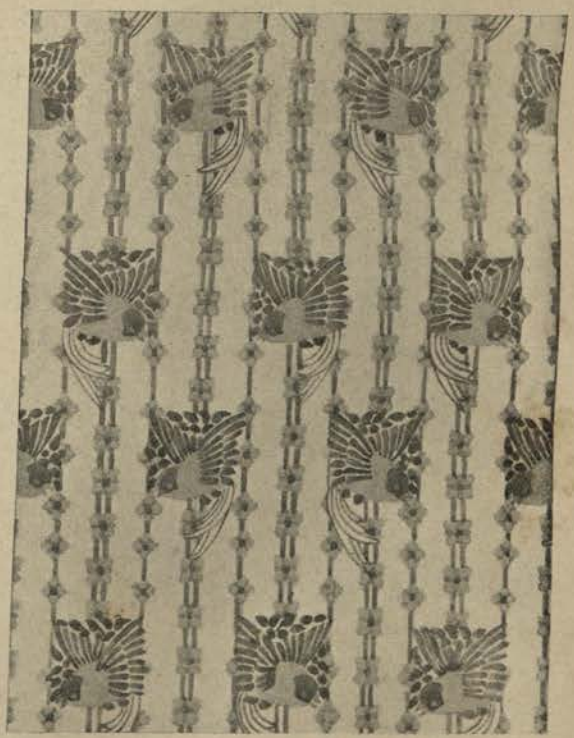
DESIGN FOR STENCILLED HANGING FOR ORGAN CURTAIN. BY HILDA J. POCOCK

STENCILLED SILK. BY OLIVE H. DINJIAN

STENCILLED HANGING. BY HILDA J. POCOCK



DESIGN FOR PRINTED COTTON CURTAIN FABRIC
BY M. G. HETHERINGTON

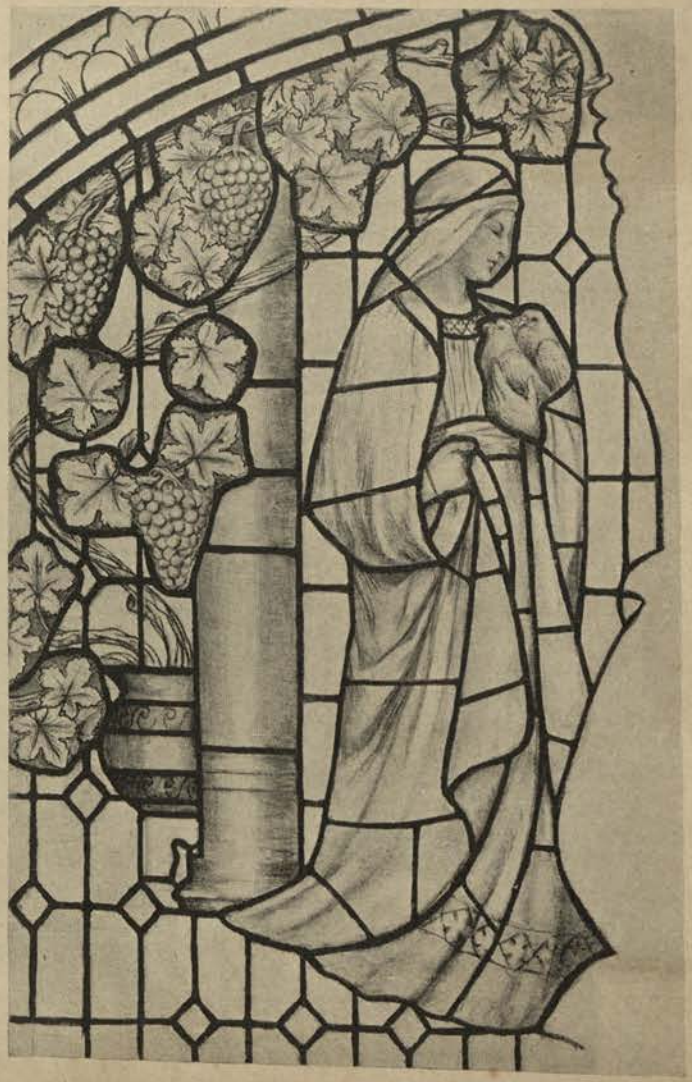


DESIGN FOR PRINTED COTTON
BY M. G. HETHERINGTON

DESIGN FOR WOVEN SILK SCARF-END. BY GLADYS TURNBULL

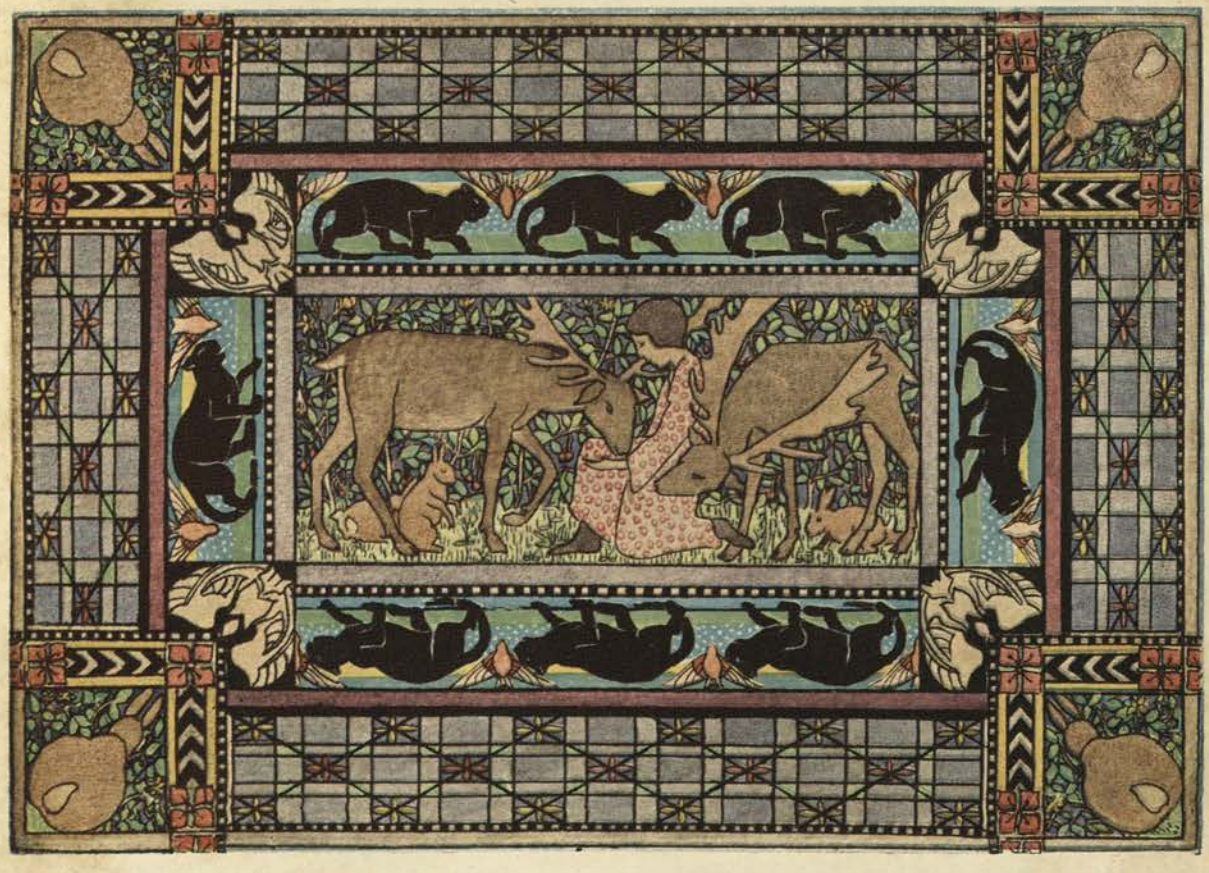
DESIGN FOR EMBROIDERED PORTIÈRE. BY MYRIL SMITH

DESIGN FOR PRINTED LINEN. BY C. B. PEELE



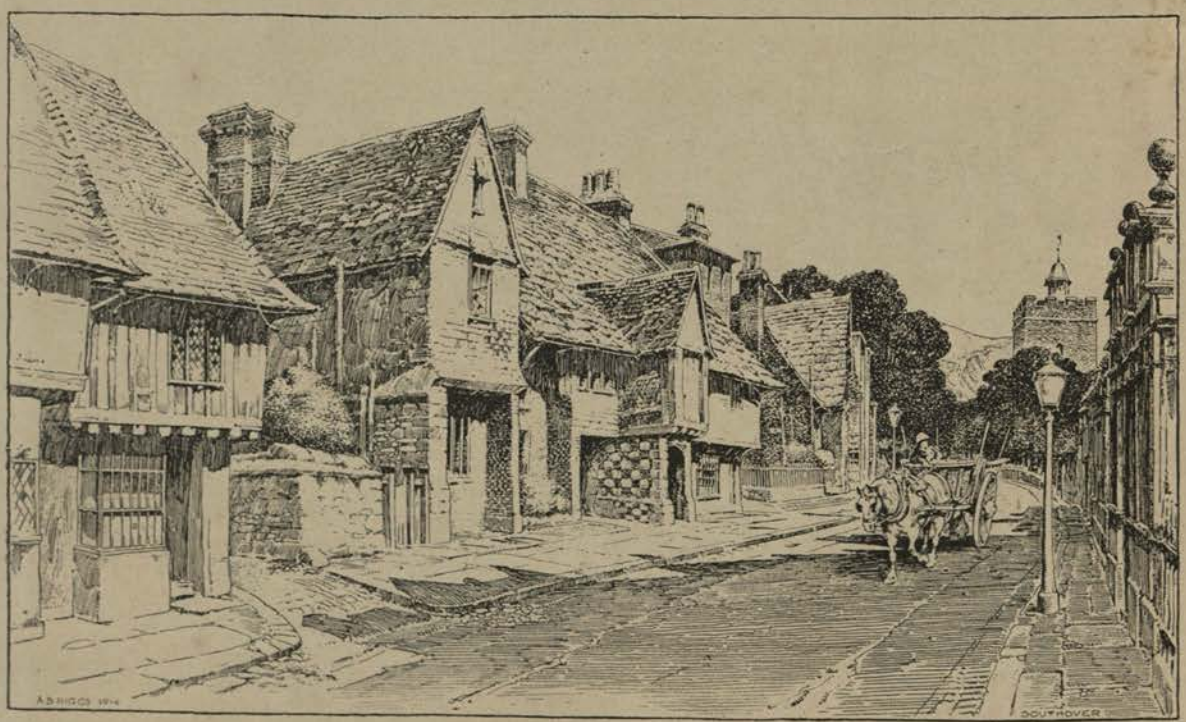
DESIGN FOR LEADED GLASS. BY LILY ROBERTSON

HANDKERCHIEF-BOX, GILT AND PAINTED GESSO
BY GERTRUDE DE LA MARE



TRINKET-BOX IN SYCAMORE, WITH DECORATION IN COLOURED STAINS
BY ALICE WHITE

DESIGNS FOR BOOK ILLUSTRATIONS. BY DOROTHY GRANGER



DESIGNS FOR BOOK ILLUSTRATIONS
BY ARTHUR B. HIGGS

EMBROIDERED PORTIÈRE. BY M. HARNING

DECORATED POTTERY. BY S. HOGBIN AND W. WATTS

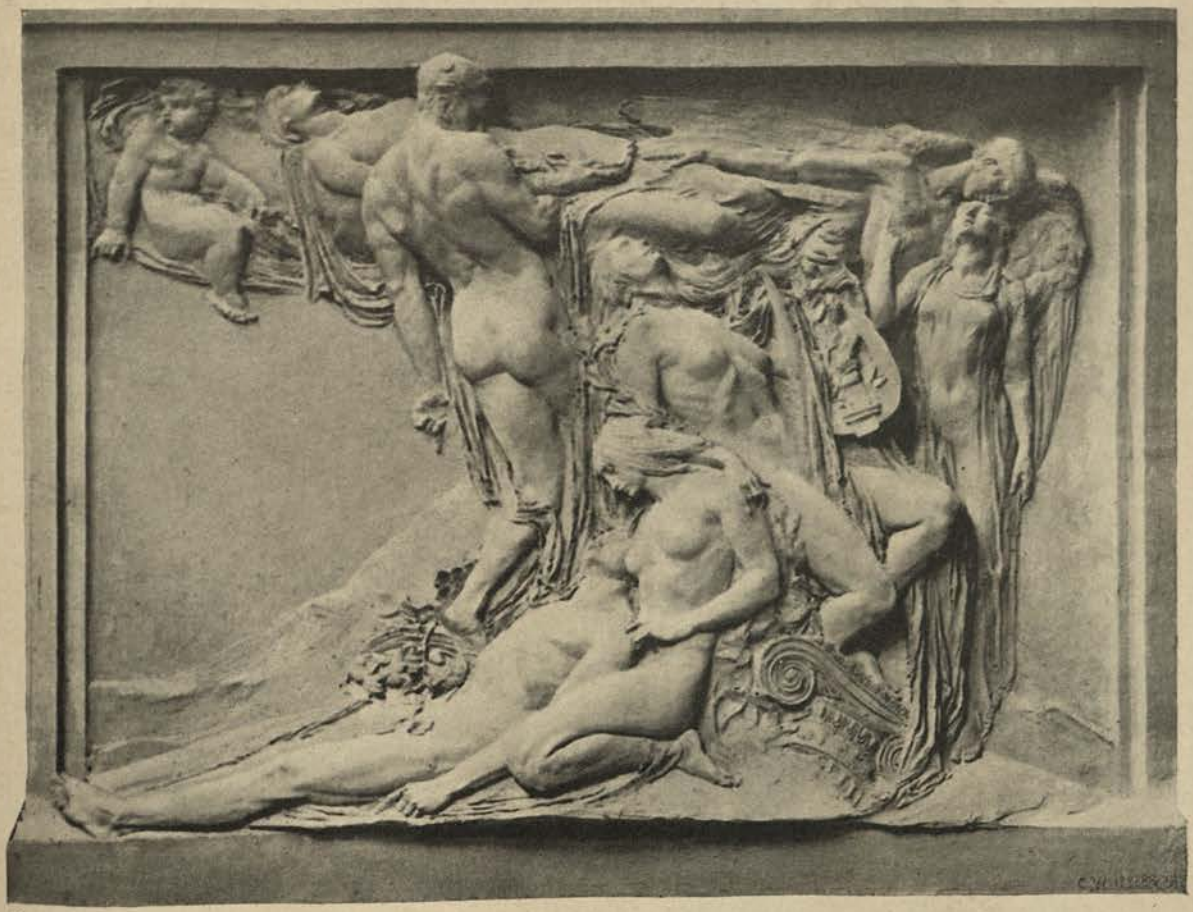
VASE, DECORATED UNDERGLAZE
BY S. HOGBIN

PRESENTATION CASKET IN CARVED OAK
BY A. ELLIOTT AND FRED BYRNE

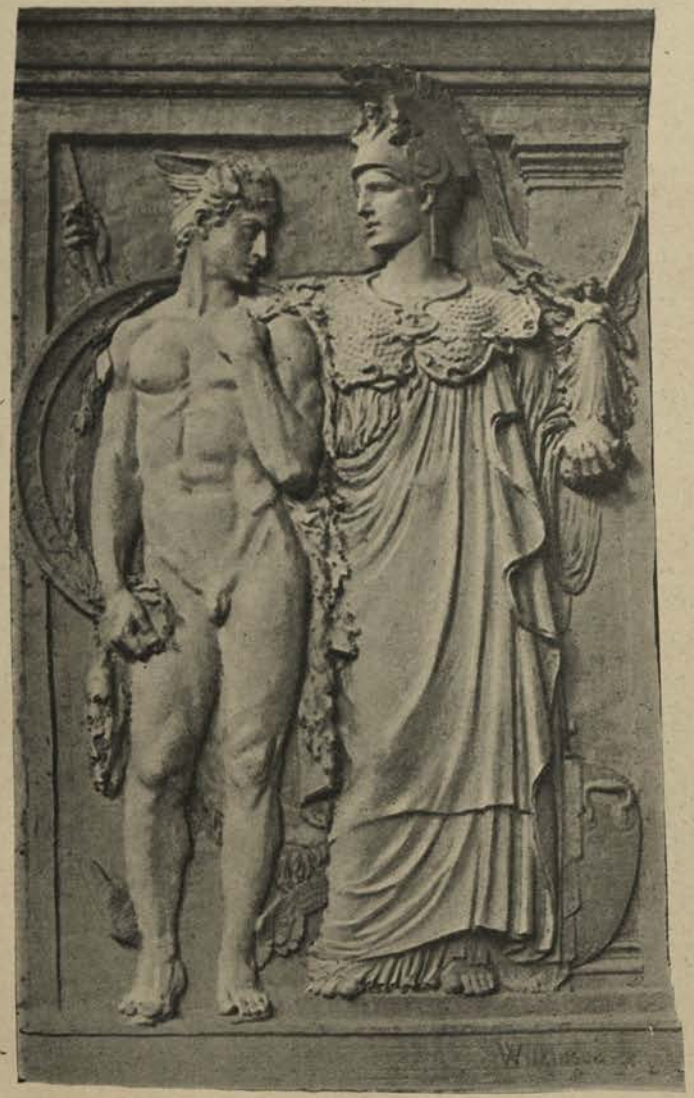
POT, DECORATED UNDERGLAZE
BY LÉONIE MAYARD

MIRROR-FRAME IN CARVED LIME-TREE WOOD
BY FRED BYRNE

PANEL MODELLED IN RELIEF. BY JESSIE M. RIDING

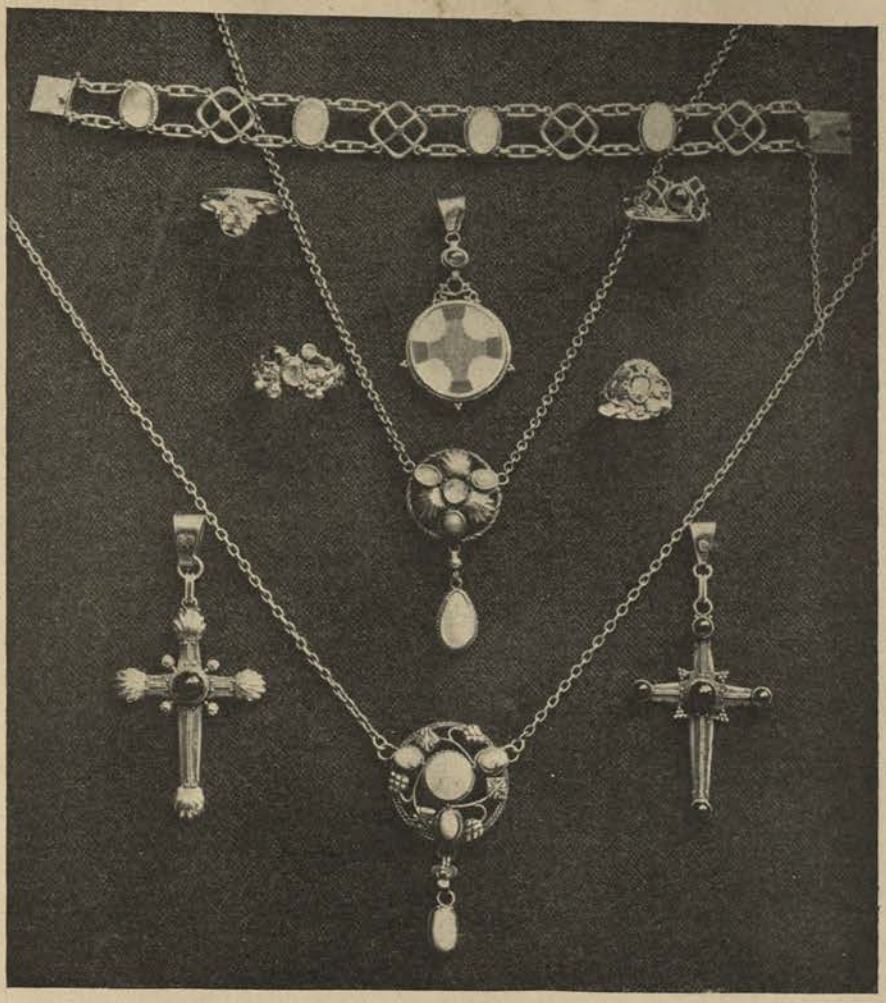


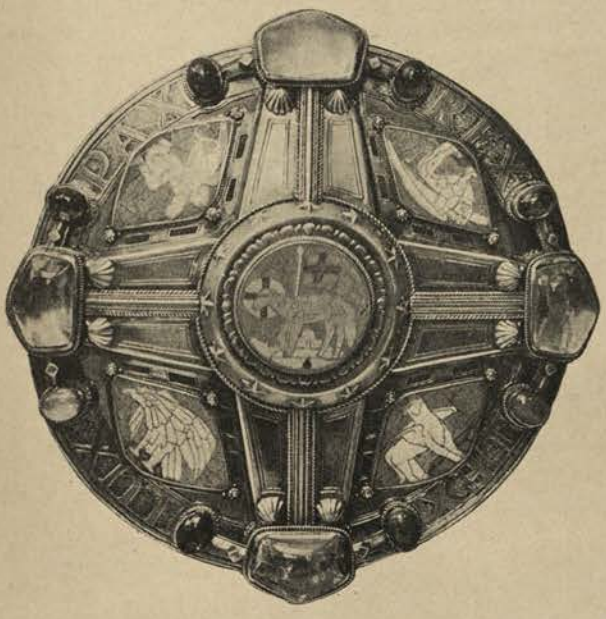
PANEL MODELLED IN RELIEF. BY C. WHEELER



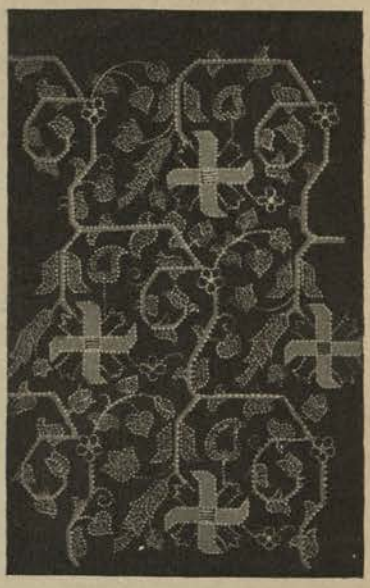
PANEL MODELLED IN RELIEF. BY W. S. WILKINSON

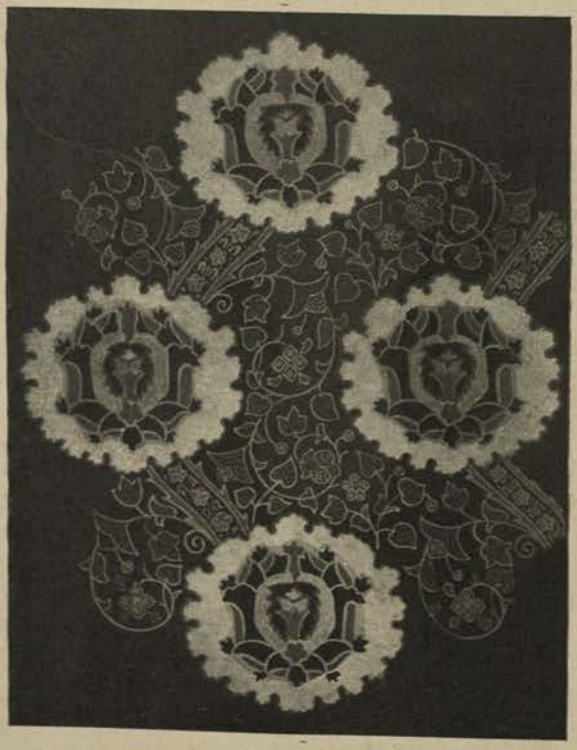
SHAKESPEARE MEMORIAL. MODELLED BY L. A. SMITH

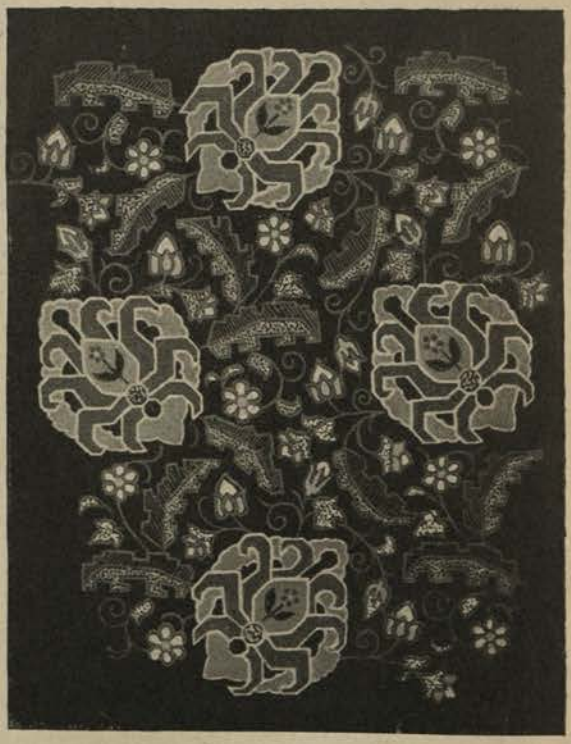




JEWELLERY AND SILVERSMITH'S WORK. BY MERVYN OLIVER







DESIGNS FOR WOVEN SILKS
BY STANLEY B. POTTER

GROUP OF FURNITURE MADE BY BOY STUDENTS (AGE 13–16 YEARS) OF THE SHOREDITCH TECHNICAL INSTITUTE, DAY SCHOOL

PIANO CASE IN WALNUT, INLAID. BY CHARLES BUCK

TOILET-TABLE IN MAHOGANY. BY E. W. STORER

GROUP OF FURNITURE MADE BY TRADE STUDENTS AT THE EVENING CLASSES OF THE SHOREDITCH TECHNICAL INSTITUTE

GATE-LEG TABLE IN WALNUT. BY G. A. NEAL

HEPPELWHITE CHAIR. BY C. DORE

GROUP OF HANDICRAFT WORK BY STUDENT-TEACHERS OF THE SHOREDITCH TECHNICAL INSTITUTE

SIDEBOARD IN MAHOGANY. BY C. SCHOFIELD

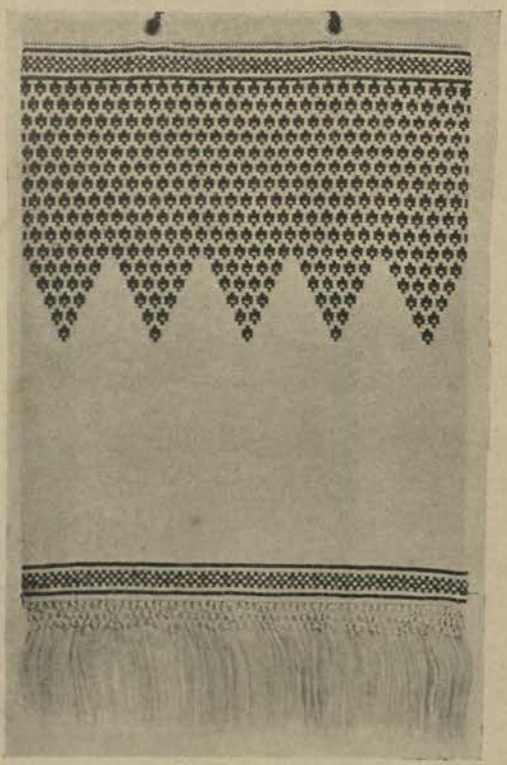
CARD-TABLE IN ITALIAN WALNUT
BY E. W. STORER

BRASS BOWL
BY A. G. GATFORD

COPPER ROSE-BOWL
BY B. SANDS

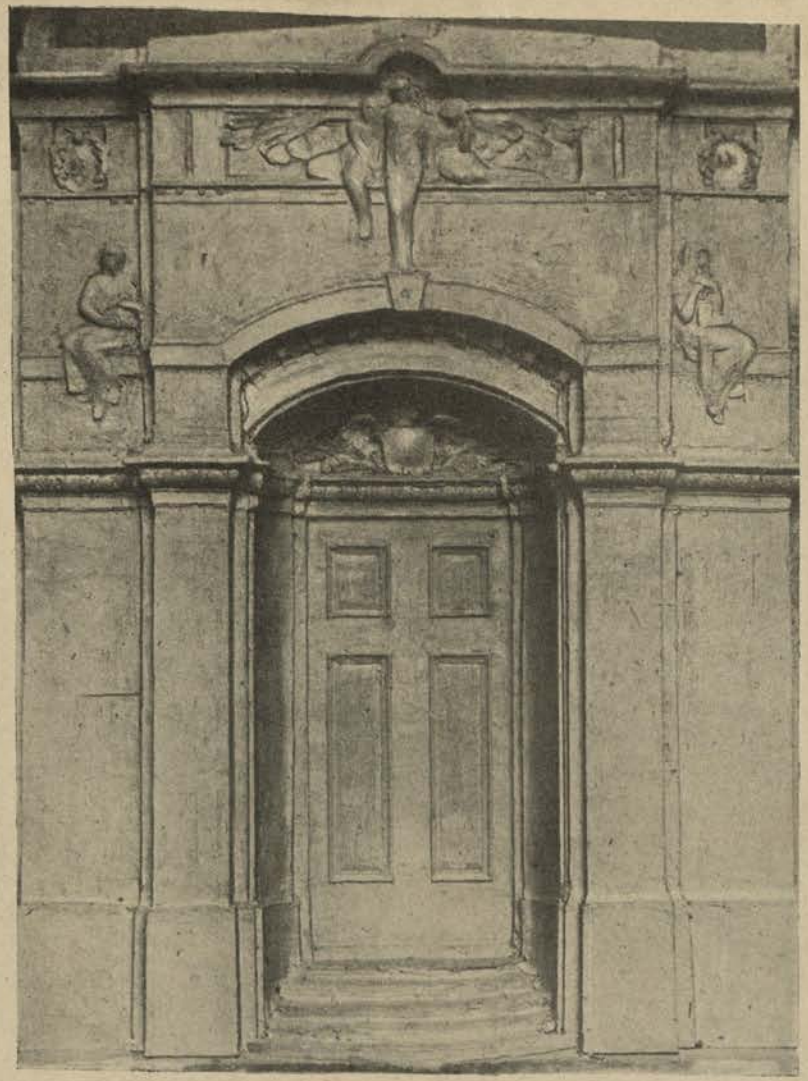
COPPER BISCUIT-BOX
BY B. SANDS

ENAMEL AND SILVER
CELTIC BROOCH AND
PIN. BY H. C. BARKER

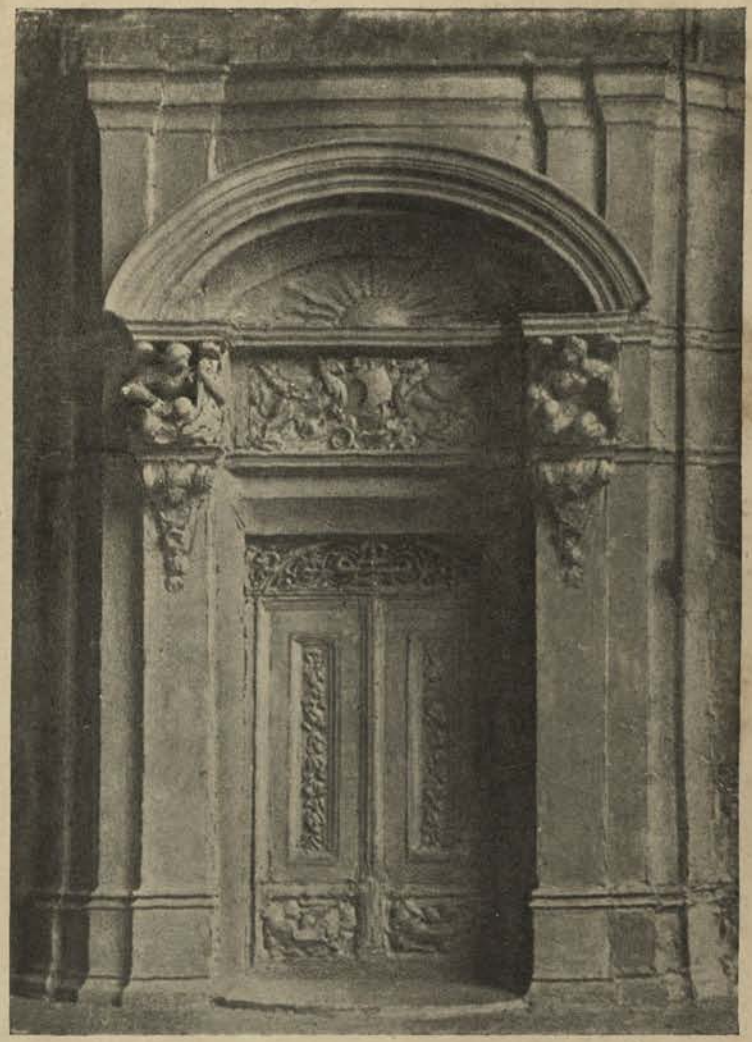


EMBROIDERED BAG. BY ANNIE E. MAULE

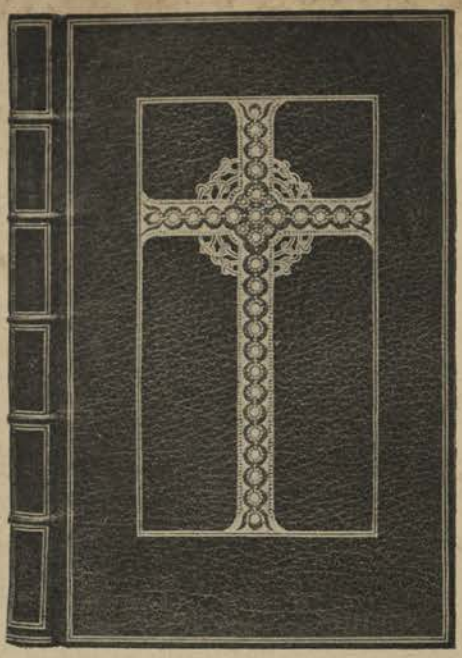
FIGURE CAST IN BRONZE BY J. MARSDEN

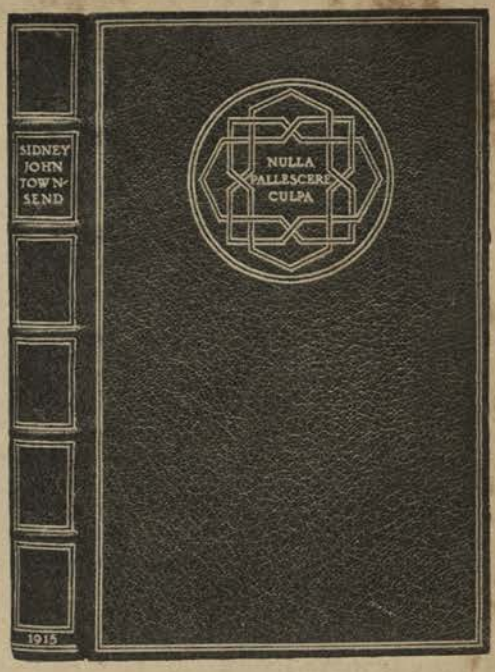


SKETCH MODELLED DESIGN. BY W. BOWLES

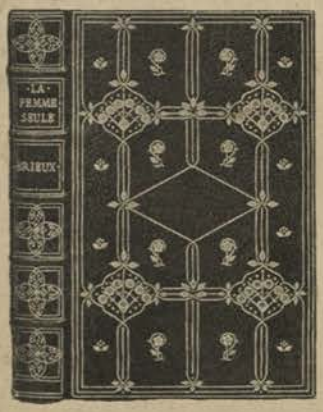


SKETCH MODELLED DESIGN. BY NORMAN F. TYRRELL

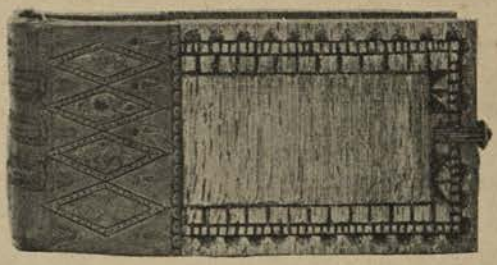




BOOKBINDINGS BY T. C. BLACKWELL

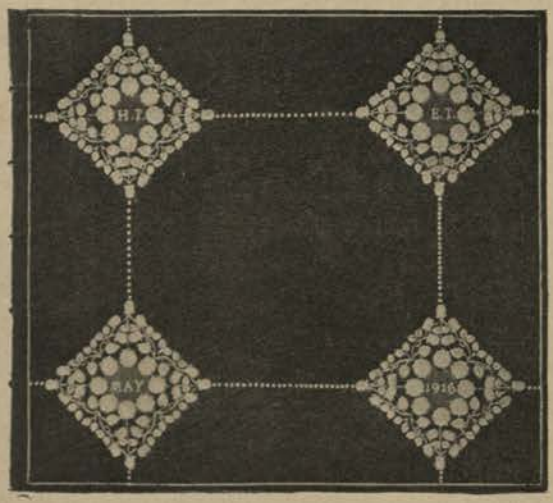


BOOKBINDING BY H. J. FRY



BOOKBINDING BY LOUIE SMALL

BOOKBINDING BY E. A. PIERSON



BOOKBINDING BY JOË D. BLACK

BOOKBINDING BY C. MACRAE

PROVINCIAL SCHOOLS

BIRMINGHAM MUNICIPAL SCHOOL OF ART

THE Birmingham School of Art Committee have, for years past, been keenly alive to the importance of Art School training for many of the young artisans in the city. But it is not easy, in these days of rush and quick returns, to impress this importance upon the young people themselves or upon the general mass of employers. In this country, the effort to overcome the reluctance of the young workers to enter the Continuation Schools leads too frequently to a surrender by the teachers of their higher standards and ideals, and to a tendency to allow their students to do work that, while it may gratify the student's desires, will have little lasting educational value for him. We are at last beginning to realize this in England, but not before it has been forced upon us. Two of the more recent developments at the Central School here are worthy of mention as indicating this awakening. At the request of the Birmingham Master Printers, backed by the workmen's representatives, a school for printers has been established for apprentices and workmen in the printing trade. One of the conditions laid down by the committee demanded compulsory attendance by the apprentices in the daytime, that is, in the master's time and at his expense. Again, after a conference with the members of the Birmingham House-Painters' Association and representatives of the workmen as well, special classes for house-painters were started. Here compulsory attendance during the daytime was likewise conceded, for in a scheme of apprenticeship then being drawn out, the master house-painters made such attendance a condition in the indentures. Both these classes have suffered badly by the depletion of the students through the war ; but they have made a promising start and the committee have high hopes for their future usefulness. The School of Architecture was already firmly established, but has temporarily lapsed owing to the enlistment of the students. Other experiments had been made, notably in classes for brassworkers and for bookbinders. In the case of the brassworkers' classes, there were difficulties in the way of complete success which the committee hopes yet to overcome. It is not easy in such trade classes to fix a standard of excellence that shall obtain the joint approval of the art teachers and of the employers. Pure technical training is not the province of the School of Art and is, moreover, amply provided elsewhere. Nor can a demand to teach a certain style—and possibly a bad one at that—which may be in vogue in the trade, be always met in a satisfactory manner, especially at a moment's notice and without regard to the proper training in general principles of art and design.

But in quite another way the Birmingham Central School endeavours to meet the demand for trained draughtsmen and designers which,

right or wrong, unquestionably exists to a considerable degree in the city. Largely through the generosity of Alderman William Kenrick, until lately Chairman of the Committee, a number of scholarships, tenable for three years, have been instituted. These are granted, so many every year, to selected candidates from the free admissioners, of whom a considerable number are drafted into the school from the elementary schools at the leaving age, 14 years. The system whereby the drawing in all the elementary schools is regularly supervised by highly qualified members of the School of Art staff, ensures that these free admissioners represent largely the best available talent in the city. The total number of scholarship holders at one given time is about fifty. They are held chiefly, though not entirely, by boys who are required to attend at the school all day. Evening work is optional. They are under the immediate supervision of the Director, Mr. Catterson Smith. Readers of THE STUDIO will doubtless be familiar with the methods of memory-drawing, etc., which have produced such excellent results in this school, since Mr. Catterson Smith has recently explained them himself in its pages (vol. lv). These "Kenrick Scholars," as they are called, have the full advantage of this teaching and are the best possible witnesses to its value. The examples produced in THE STUDIO were the work of these free admissioners and "Kenrick Scholars."

Nature and memory-drawing are, of course, only a part of the training. Modelling and design are included, all under the direct supervision of the Director, and metal-work is taught under highly qualified teachers. The students learn, among other things, to make quick display drawings, such as they would be required to make in a draughtsman's office. The demand for such draughtsmen is quite a large one. The knowledge of actual craftsmanship acquired at the school is sufficient to check mere fancifulness in design and thus avoid the pitfall of impracticability. The object of all the training is to produce not only quick, but highly intelligent draughtsmen, sensitive and impressionable, with their fancy alive, not atrophied by too much copying of mechanical convention just at the age when the effect of such convention would be most deadly, and so to equip them that they will be useful in any branch of art manufacture to which they may gravitate. The fact that the scholars are placed in situations as soon as they are ready to leave the school, most of them as a result of direct application from employers, proves that the training is appreciated in the city.

Both at the Central School, and at the more important branch schools, other classes are arranged to suit the requirements of various local trades, but space does not permit of detailed description here. One may mention lettering especially, and of course book-illustration which is of a more general nature, and a branch of industry to which the Central School is giving a good deal of attention and showing promising results. Of course, the school cannot undertake to produce genius, that is always

on the lap of the gods. But that it is producing capable young artists adaptable to the needs of the city is beyond question. It is, however, to be desired that the value of such training may be more appreciated so that a better remuneration may be offered to these young artists than has been too generally the case, not only in Birmingham but elsewhere. Unfortunately too little value has been attached to the place of the creative designer in England for many years. We have been too content to seek our inspiration abroad.

At the School for Jewellers and Silversmiths at Vittoria Street, of which Mr. Arthur J. Gaskin is head master, the problem is a simpler one. Here is a school designed to meet the direct requirements of a definite trade. The control of the school is in the hands of a joint committee, half of the members being nominated by the School of Art Committee and half by the Jewellers' Association from the trade. As far as can be the requirements of the industry are met, not only from the art side, but also from the technical side, and the school is equipped in a most up-to-date manner to meet the more technical needs, the die-sinking and tool-making rooms, for example, containing all necessary machinery for their requirements. The school caters not only for the young people engaged in the trade, but for the older workmen and foremen, where specific instruction is wanted. As an example of this, when war broke out a big demand for enamelled badges arose, and there was a scarcity of enamellers in the trade for the volume of the business afoot. Quite a number of workmen came to the school for special instruction in enamelling, and the school was most useful in aiding these men to cope with the position. Prior to the outbreak of the war, well over 600 students were enrolled on the books of the school, and even during the first year of its continuance the numbers were about 500. These figures show its great importance to the industry generally. During the past year the attendance has suffered more through the enlistment of a large number of the senior students.

One special departure of the committee should be mentioned here. Some years ago it obtained permission to establish a Manual Training Centre at Vittoria Street, in connexion with the elementary schools in the district, so that boys between the ages of twelve and fourteen who intended to enter the trade later on might have a preliminary training there during their schooldays, instead of the usual manual training offered in the elementary schools. It was recognized that the general educational value would be great and the request was granted. The success of the experiment was very gratifying, and the lads made such progress that permission was obtained not only to increase the number of boys so attending to the present figure—seventy, but also to have them for two sessions a week instead of one, as is the rule in other manual training centres. These boys are gladly taken by employers as soon as they leave the elementary school, and at a higher commencing

wage than untrained boys; and, moreover, the committee has been able to persuade the employers to allow them to still attend at Vittoria Street in the daytime, that is to say, of course, in the masters' time. This point of day attendance is one about which the committee feels very strongly. It is not fair to expect good work to be done at night by growing lads and girls, and especially after a hard day's work in the factory.

In these manual training classes the boys are taught drawing as a matter of course, and the same methods that have produced such satisfactory results at the Central School are used here, as they are generally in the city. But, from the commencement, the scholars are taught to use the tools they will want in the trade. Exercises in design are coupled with actual handicraft. For example, they will be required to arrange a given unit, or perhaps several given units, repeated at will, into as decorative a design as possible. Then they must solder these units neatly and soundly together into a finished ornamental whole. Or, as an exercise in saw-piercing, the boy is permitted to pierce his own design in the metal, and afterwards may make the pierced metal up into some simple article, such as a serviette ring or paper-knife, and so test the suitability of his design for such purpose.

The time allowed for these manual training classes is, of course, too short to allow more than elementary groundwork to be covered, and the more important training must come after the boy enters the trade. But all the teaching, from the manual training classes right up through all departments of the school, is designed to meet the legitimate wants of the trade and to produce good workmen.

The school would, however, fail in its mission if it did not aim at something more than merely training good workmen. Its mission is to make them intelligent and sympathetic, with their imagination stimulated, and alive to the possibilities of high aspiration in the future.

ARTHUR S. WAINWRIGHT

BRADFORD SCHOOL OF ART

THE City of Bradford School of Art is under the Technical Sub-committee of the Bradford Education Committee, with Alderman S. Deighton as chairman. The leading idea in the organization of the school is to provide art instruction which will be of general and material advantage to the young people of the city, and in keeping with this purpose the methods of teaching have been arranged to assist the trades by means of artistic training and the instruction in crafts of their apprentices and learners.

This aim has been gradually unfolding itself during the past twenty years. From being just a school of art for the teaching of drawing and design of a general type, it has assumed the dual character of a school of art and a trade school. Most of the subjects are taught with an eye to some special purpose. This is arranged so that the students, who have

not decided upon any special purpose or craft to which their art teaching will be appropriated, take a general art course ; but in the case of students engaged in some craft, or who have selected one which they propose to follow, the teaching is of a more definite character, and designed to bear upon it. With a view to making this scheme a success, the committee has appointed on the staff suitable teachers. Four of them have received a general art training with a bias to some particular section of art, but the remaining sixteen have been selected on account of their knowledge of a craft and the art as applied to it.

As a rule the craft classes have expanded out of the drawing and design classes. At first there has been given some instruction in the theory and its application, which has eventually led the way to a complete workshop. Frequently the students, through their trade organizations, have requested the formation of special classes, and we have always found that the classes so formed have been the more successful. Such classes when instituted should, besides being a means of disseminating art knowledge and skill, be closely considered in relation to the local trades. The students who attend follow these trades for a living, and they rightly expect a form of instruction which is not only interesting and artistic, but which will lead to that end.

As the classes are arranged to-day, a student may take a drawing, painting, design, or craft course. The first course fits the student to become a general designer, artist, or teacher, and is arranged on the lines suggested by the Board of Education's present examinations. The second course assumes that he intends to become a craftsman, and in this case the arrangement of the course is different from that of many schools. The practical work in the workshop is the centre of the course, and the theory and art course is made to conform to it. We have found from previous experience that it is difficult to teach general art subjects to a number of students who are in different trades, some of the subjects may fit certain trades, but certainly not all. For students who can only attend a few hours a week during the evening such a method seems out of the question, so that to help them forward more quickly and directly we have adopted the method of treating the workshop as the centre, and arranging as many separate courses as possible.

Bradford being a textile manufacturing city, the design for that trade is naturally the most important, and was the first to be set upon a practical basis. The trade is an exceedingly technical one, that branch being a study to itself, so much so that we have great difficulty in getting students to give enough time to artistic design. The students are in the first instance entered at the Technical College, and take the artistic design course as part of the technical one. Lectures are given in the construction of pattern design, and also in the historical aspect of textile designing.

The other classes for which practical instruction and workshop

facilities are provided are lithography (for both the artist who works on the stone and the machine printer), bookbinding, wood- and stone-carving, typography (for the compositor and the machine apprentice), painting and decorating, photo-process work, sheet metal-work, blacksmithery, silverwork, cabinet-making, and embroidery. There is also a special class for architectural pupils. As a rule these classes take one night each at art, practical work, and theory. In some of the courses the ordinary art classes in the school serve the purpose quite well for the art side of the instruction; but where it does not we arrange for a special course. For example, the cabinet-makers have a combined art and theory course which comprises very simple plane geometry, projection of solids, plan and elevation drawings, measured direct from pieces of furniture, full scale working drawings, design for furniture, and designing of ornament. There are also lectures dealing with the qualities of woods and veneers, their cost and uses, the sources from whence they are imported, the uses and limitations of machinery, the making out of quantities and estimating of labour, and history of styles. The course is normally of three years, but in most of the classes students remain longer and continue with special work. These workshop classes are, at present, mostly evening ones; but certain developments for day courses had been in negotiation until the beginning of the war.

This last session we made an interesting experiment with a day pre-apprentice class, from which we have great expectations. The boys enter at thirteen years of age for a two years' course. Half the time is devoted to general secondary education, and the other half to drawing, design, geometry, modelling, and handicraft work. The whole of the scheme has a bias to the practical side. For instance, in the teaching of history, rather than dwell much on kings and battles, we introduce the history of architecture in its art and social relationships, and also the history of the various crafts. Such a course will be a good preparation for a craftsman. The institution of these practical classes does not preclude the teaching of art as a means of general culture.

We have classes for drawing and painting, such as is general in other schools, though less has been made of this side of the curriculum in this article because that type of work is better known.

C. STEPHENSON (*Principal*)

KIDDERMINSTER SCHOOL OF ART

THE Kidderminster School of Art was founded more than fifty years ago, and from its inception one of its main objects has been the artistic training of young students who are, or may be, engaged in the local designing studios attached to every carpet factory. In the earlier days of this important industry it was the prevailing custom of the manufacturers to purchase French designs, and in some cases employ French

designers; but happily this state of things has entirely passed away, and now it is satisfactory to record that nearly every designer and draughtsman is English, and has at some time or other received instruction in the local School of Art. For quite a number of years, also, the public designers of Kidderminster have been in the habit of supplying many designs to continental manufacturers.

It is interesting to notice in early records of the school the names of some of the chief carpet manufacturers as successful students, either in connexion with the old South Kensington Examinations, or the executed works submitted each year to London for competition. As an instance of the close relation which the School of Art bears to the local industry, it is a happy and appropriate coincidence which finds the present Chairman of the Committee, Mr. G. W. Grosvenor, not only one of the earliest past students of the school, but the Managing Director of the well-known carpet firm of Messrs. Woodward and Grosvenor, a firm with a deservedly world-wide reputation. No man in Kidderminster has taken a deeper interest in the school or given to it so ungrudgingly a larger amount of his valuable time. There are at the present time no fewer than nine carpet manufacturers on the committee of this school; and we are fortunate in having on the staff four men who are practically acquainted with the carpet industry, and the technicalities of working drawings required for each type of manufacture. In the place of the stereotyped methods of twenty or thirty years ago, every School of Art is now free to develop its usefulness on the lines best suited to its local industry and other requirements. The instruction given is not intended to take the place of the practical and highly technical training which a boy or girl receives in the studios attached to the factories; the chief aim is to impart good draughtsmanship (one of the most essential attainments of the designer), a study of colour and the styles of ornament—these will assist him very materially in his everyday occupation. The technical nature of his work needs this stimulus of artistic training, for it enables him to give more character and feeling to the design he may be engaged upon. It must be understood that a designer is not necessarily an originator, for in most cases the term applies to one who carries out a scheme given him by the head of his room; so it is easily seen that the better the draughtsman the better will he interpret and carry out to completion the sketch given him to work from. We do not expect to transform all our students into original designers, nor to make the test of his training the ability to to earn a big income; rather are we hoping that most of them will attain to the appreciation of beauty, whether of form or colour, and a capacity to give individual expression to his work.

The course of study adopted with first year students is chiefly the study of plant form in pencil and colour; of light and shade which may be executed in pencil or water-colour; geometrical drawing with special

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reference as a basis of design ; and a graduated course of elementary design. The last subject is treated in the following manner : a geometrical element or unit is given and the student is asked to make an arrangement to fill a given space. A large chart of colour is placed before the class and the student is encouraged to plan his own scheme of colour, either as a harmony or as a series of contrasts. Then come the stages introducing units of different nature forms and allowing more scope for considerations of colour, an opportunity eagerly seized upon by young pupils. These form the ordinary class work of beginners, and suffice to show the lines upon which the whole course is based.

In the course for second year students the squares are introduced as exercises for the special purpose of training the student in careful drafting of designs on check paper, and the borders are further developments leading direct to the practical working drawings for carpets. In this second year course monochrome painting of good ornament is introduced and provides excellent practice, both in draughtsmanship and manipulation of the brush with colour. Third and fourth year students, whilst giving a certain amount of their time to general art subjects, are induced to carry out working drawings for the various types of carpets. They have the opportunity, also, of attending short courses of lectures on the manufacture and technique of the different types of carpets, and on historic ornament with special reference to carpet designing, undertaken by a practical designer who has given this subject a life-long study. It is not altogether easy to convince the carpet-designing student of the great value of life-figure drawing as a training in draughtsmanship ; but it is an interesting fact that those who have devoted some time to this study are the most successful men, and invariably occupy more important positions in the carpet-designing rooms ; thereby proving that the training they receive in a school of art does not unfit them for the practical and commercial side of carpet manufacture—rather has it frequently been found the precursor of promotion.

It is often said it is impossible to make an artist; with almost equal truth the same can be said of the designer. But it is possible to greatly increase a student's powers of drawing, his faculty of observation, and by the study of nature to store his mind with beautiful form and colour, all of which will make him a more intelligent worker, and more fully in sympathy with the production of patterns of good taste and refinement. The illustrations accompanying this article of necessity lack one of the chief attractions of a carpeting—colour—and the full effect of the design is only seen in the actual material. In some instances the student has hand-worked a portion of his design in material, but the effort is long and tedious, and to produce it on the loom means an expense quite out of his reach.

R. B. Dawson (*Head Master*)

LEEDS SCHOOL OF ART

IN Leeds the School of Art is controlled by the Education Committee of the City Council, which, with Mr. James Graham, the Secretary for Education, has developed a broad and comprehensive policy of art instruction. The appointment of Advisory Committees, consisting of representatives of various crafts and trades, has helped the School of Art to meet the requirements of the special crafts and manufactures carried on in the city and the neighbouring districts, and to provide the craftsman and apprentice with the opportunity of making himself better acquainted with the artistic possibilities of his own particular productions. The curriculum is an extensive one. The school is divided into departments of design and craftwork, painting, modelling, and architecture. Each department is under a specialist teacher, and the various departments are correlated so that students may obtain instruction in any subject bearing on the work they have in hand. The craft side of the school is well developed, and provision is made for the teaching of jewellery and metal-work, pottery, bookbinding, painters' and decorators' work, writing and illumination, embroidery, wood- and stone-carving, ironwork, mosaic, cabinet-making, etc., by fully qualified instructors. Classes in typography, illustration, etc., with technical and business training in addition to artistic training, are in accordance with the requirements of the printing trade, which is one of the chief industries of the city; while the special classes in fashion-designing and drawing are of considerable value in combining the artistic requirements of the clothing and printing trades.

Another of the industries of Leeds is helped by the cabinet-making class, in which students receive instruction in the practical and artistic sides of this subject. Every effort is made to stimulate and guide their work towards the production of good examples of their craft.

The Design Department exercises general supervision over the craft classes, and students undergoing craft instruction are expected to attend lectures on the Principles of Design and Historic Styles of Ornament as well as classes in general art work. Design for manufactures as well as for handicrafts is a feature of the work of this department, and a special effort is made to meet the necessities of the wallpaper printing industry. Nature study as a basis for design forms a very important section of the design student's work.

In the Modelling and Painting Departments of the school courses are arranged for students preparing for the artistic professions, and these are enabled to carry their studies to an advanced state by the facilities provided. The modelling courses are specially arranged for students to have complete instruction in all branches of their work, both for independent pieces of sculpture and modelled work in conjunction with decorative schemes, particular attention being devoted to work suitable for the Leeds terra-cotta and faïence industry. In the Painting Depart-

ment, in addition to ample study from the figure, great emphasis is laid on the decorative side of a painter's work, and mural decoration is an important feature in the courses arranged for painting students. Provision is also made for craftsmen and general students to attend the courses in these two departments in pursuance of their work in craft classes.

In the Department of Architecture the aim is a twofold one: to provide (1) a sound and complete course of instruction for students entering the architectural profession; and (2) courses of study in architecture for artists and craftsmen engaged in sculpture, painting, and the decorative crafts. This provision is advantageous in that architectural students are brought into close relation with students engaged in the sister arts, and learn to realize the close interdependence of all decorative work. On the other hand, students and craftsmen who are employed in the execution of decorative schemes realize the importance of architectural knowledge in connexion with their own particular craft. The Department of Architecture has recently been placed on the list of architectural schools "recognized" by the Royal Institute of British Architects.

The School of Art, besides affording facilities for thorough training in the fine arts and in craftwork, the importance of which is so strongly emphasized in the recent reorganization of the syllabus of the Board of Education Examinations, is also one of the centres of instruction for art teachers which has been approved by the Board; and, by arrangement with the City Education Authority, student teachers may obtain the teaching practice in varying types of schools necessary under the scheme recently established.

In the existing state of affairs, when female labour is becoming increasingly used in so many branches of industry, Schools of Art may be of considerable assistance in training workers in occupations combining artistic and commercial requirements, and in the future the need for sound training will be more insistent even than at the present time. This aspect of School of Art policy has always been recognized in Leeds owing to the commercial requirements of the city, and in the future the policy will be developed to meet further needs as they arise.

One of the most recent departures in the school has been the investigation into the possibilities of the toy-making industry. There is every promise that this may lead to interesting developments in the school work in the near future.

In all the courses of study, the primary object is to afford the student every possible opportunity of becoming thoroughly proficient in his craft, and to obtain a good grasp of the principles which underlie all good artistic work. To fulfil this purpose the courses are arranged progressively, and a student must show a certain proficiency and understanding of the elements of his work before passing to more advanced studies. By means of lectures and historic examples, interest is stimu-

lated in the work of bygone ages; for it is recognized as a fundamental principle that it is only by the close study of traditional work that any progress in design or craftsmanship is possible.

HAYWOOD RIDER (*Head Master*)

LEICESTER MUNICIPAL SCHOOL OF ART

LEICESTER'S population of some 225,000 is chiefly engaged in the boot and shoe trade and hosiery industries. Engineering, printing, dyeing, spinning, and many lesser and subsidiary trades employ the remainder. As, for many years, Leicester has had a rapidly increasing population the building trades are important, and, as a consequence, the education of architects, builders, and painters and decorators has taken a prominent place in the Municipal School of Art. The school's influence in this respect is noticeable in the general appearance of the town, although its local building material and poor site give it no natural advantages in the direction of town amenities. Its industries, being relatively clean, have made possible a higher standard of design than is usual in the building of factories, cottages, and houses, and this has had its effect on the decorating trades.

To help the trades mentioned, and to localize and develop skilled craftsmanship in any direction, is the main purpose of the school. It is with the workers—craftsmen and employers—that the school is mainly concerned, and this gives to its work a practical character which is noticeable in many ways. To take a real share in everyday commerce and trade, and still to hold to fine standards achieved before modern industrial conditions came into being, is the school's most difficult problem. To make the aim and object of the school clear the following sentences have been set in the forefront of its prospectus for many years: "The school gives tuition to three classes of students—Craftsmen: to make workmen better workmen. General Students: for the cultivation of observation, appreciation, and knowledge of art. Teachers: to qualify those who are, or intend to become, teachers to give instruction in art."

In the craft classes training is given largely through practical exercises, and the teaching shows that beauty is the result of perfect economy of perfect means; that the artist is only real when a workman, and the practical man only practical when he is an artist in his work. The instruction given to general students is considered as part of a liberal education and directed to the attainment of draughtsmanship and knowledge such as will enable students to appreciate good art, discriminate between artistic and inartistic work, and make the best of leisure. In the teachers' classes instruction is given in the preparation of lessons and teaching, as well as in matters of executive skill.

The school is governed by a committee composed of members of the Corporation of Leicester and others co-opted for their knowledge of education, or the crafts and trades with which the school has to do. For

more than ten years the school has had valuable help from advisory sub-committees, representing both masters' and men's associations in the printing and allied trades, the house-painting and decorating trade, the building trades and cabinet-making. In the directions here indicated the school is equipped with workshops, machinery, and apparatus. In some trades the equipment for their classes was provided by the Association of Employers concerned.

The best workshop practice forms a basis from which instruction is given, and this is developed towards the highest standard. For this purpose the students are surrounded with, and study, illustrations and examples of the best modern and old craftsmanship. Much of the school's activity is concerned with things of quite simple and unpretentious character—articles of everyday use. The effect of this is noticeable in the town in its printing, sign-writing, and the like. Similarly, and widely known throughout the country, is the "Dryad" Cane Furniture, which owes much to the school's influence. It is not too much to say that through the school's help a local development of this industry has rescued the craft from a slough of ugliness, and the manufacture throughout the country has been very greatly improved. This essential part of a school's business, concerning itself with everyday and common things, can rarely be seen in the National Competition or be recognized by scholarships; nevertheless the school takes its share of the awards given by the Board of Education and the City and Guilds of London Institute.

The teaching of drawing in the town's day schools is co-ordinated with the School of Art. As one result of this, pupils who show aptitude for some skilled craft or trade are passed on to the School of Art, and, at the end of a period of training, are placed in suitable employments through the help of the advisory sub-committees. In some crafts attendance at the School of Art counts as a necessary part of apprenticeship. In addition to its direct bearing on the training of workmen this co-ordination affects other pupils also. For many years organized visits have been arranged by which classes of boys and girls visit exhibitions of art and craft work at the School of Art and at the Town Museum. By frequent changes in the objects exhibited, careful labelling and attractive arrangement, these exhibitions help in the education of both the pupils and the general public. The circulation and loan of models, drawings, and illustrations of good work is a further arrangement having this purpose in view. In whatever printed matter is issued from the School of Art, as also in the appearance of its corridors, classrooms, workshops, and models used for study, an endeavour is made to take advantage of environment, use, and habit to raise the standard of appreciation. As a general result of this practice there is a growing body of cultivated opinion which finds expression when buildings, street furniture, notices and hoardings, trees and other things are to be dealt with which affect the appearance of the town.

During the last few years the school has been approved by the Board of Education as a centre for the training of teachers under the Board's new regulations for the Art Master's Certificate; and the co-ordination of its work with trade, with day schools, and with the town gives the School of Art many advantages and opportunities for successful work and experiment. Students trained at the school have done well at this Teachers' Examination, and in the newly-arranged examination in painting two students have recently passed with distinction.

B. J. FLETCHER (*Principal*)

LIVERPOOL CITY SCHOOL OF ART

THE Liverpool City School of Art is housed in fine premises, the enlargement having been completed some four or five years ago, and abundant accommodation has been made for further extension.

The extent of the teaching may be gathered from the statement that no less than thirty-two distinct subjects are taught in the school, of which eighteen are crafts and artistic trades, and the rest branches of the fine arts; and that to give the necessary instruction a staff of twenty-two teachers, most of them specialists and practical workers in their subject, is engaged. Among the crafts taught will be found such subjects as woodcarving, stone- and marble-carving, casting in bronze, electro deposition, stained glass, enamelling, embroidery, cabinet-making, jewellery and silversmiths' work, lace-making, casting in plaster, repoussé metal-work, painters' and decorators' work, bookbinding, typesetting and display, typographic printing, lithographic printing, and photographic processes, including three-colour work. Of the minor arts are taught designing for manufactures, lettering and advertisement design, lithographic drawing and chromo work, furniture design, woodcutting for colour prints, book-illustration for the line, half-tone, three-colour, and collotype processes, etching, aquatint and mezzotint engraving

These, then, are some of the many subjects taught in the Liverpool City School of Art, and all are in addition to the branches of the fine arts which found a place in the curriculum of the older type of school, and which still take an important place in the school work to-day. Ample provision is made for their study, special opportunity being afforded for working from the life, both in painting and modelling. Classes are held in painting (portrait, landscape, and figure), sculpture (figure, portrait, and composition), and the preparatory subjects to these—antique, anatomy, animal and other drawing, still-life and flower painting, and modelling of antique and architectural ornament. Architecture and architectural design, except such as is necessary in design and composition, are not included, these being taught at the University.

The accommodation for carrying out this extensive work consists of twenty-nine well-lighted and equipped studios and workrooms, which,

where necessary for the crafts and trades, are fitted with appliances and machinery for the complete production of the work. Besides the studios and workrooms there are lecture-rooms and a lecture-theatre, a conservatory for the use of the design students, a well-stocked library, and a fine museum of artistic products.

The broad basis shown by the above citation on which the curriculum is arranged arises from the fact that Liverpool is a city without any outstanding artistic industry, which circumstance is at once a boon and a drawback to the City School. If any one industry more than another can be said to be dominant it is the printing trade, an occupation which is fortunate enough in each of its branches to need some artistic training; and it is with the printing industry, and the practical and artistic teaching necessary for its well-being, that the school in its future development as an Art Trade School will be most closely identified.

The important relation of the printing trade to the School of Art is evident when its ramifications are examined. Its two main divisions are, of course, typography and lithography. As integral parts of the former we find typesetting, advertisement designing and various kinds of display-work, machine-man's work, and the associated lines of illustration —book, magazine, catalogue, and newspaper, with woodengraving, etching, and aquatint. In addition cartoon-work, newspaper, magazine page, and other advertisement designing are necessary; and, last but not least, bookcover design and bookcover decorations, both blocked and tooled. Inseparable from these are the reproduction processes—line, half-tone, and three-colour, collotype, photogravure, and so on; and for all these subjects, as has been shown, the Liverpool City School of Art offers every facility, not only as regards special equipment, but by employing an adequate staff of specialist teachers.

In the other branch of printing—lithography—not only are there the sections of proving, transferring, and printing, but also of the production of the necessary designs for all forms of posters, labels, showcards, and other advertisements, and the drawing of the same on stone for black and colour work by the methods of chalk, stipple, and spatter work; and again it may be repeated that these sections are provided for in special rooms with specialist teachers. But, and this applies with equal force to all the trade work, to make this work thoroughly efficient and of the greatest use to the community, co-operation with the master printers and with the trade-workers is needed, and, most of all, a recognition of the principle of day trade-classes and the immense value of the work done in them, as against that possible in evening classes by students tired out with their day's labour. That this matter is one which the wise and far-seeing managers of this great provincial school will carefully organize and foster there is no doubt; for in no section of artistic industry in Liverpool, or even in the country in general, is there greater scope for the ability and energy of students of differing grades and

capacities, from the highly-skilled figure draughtsman, through all types, to the designer of simple, effective, tasteful lettering, or the printer of well-arranged and legible printing, and in no branch of art is the municipal expenditure more justified.

The foregoing gives some indication of the extent of the work in arts, crafts, and industries done by the Liverpool City School of Art, where the cardinal point in the policy dominating the teaching is that drawing is the fundamental of all artistic work, and that a sound understanding and adequate practice of this branch of work is the first essential; but that no drawing, even of the highest quality, fulfils its purpose, unless it is applied to, and finds expression in, some branch of applied art. One might cite many and high successes in the National Competition gained by past and present students, but of what value are these in estimating a school's real work? But the mass of workers who, indebted to their school of art training for the increased efficiency and tastefulness of their work, to whom is due the slow but sure improvement of our national artistic industries, these cannot be named; nevertheless it is the training these receive, and the result of their training as seen in their work, which is the great justification for the maintenance of such a School of Art as that of Liverpool or any other large city.

GEORGE MARPLES (*Principal*)

MACCLESFIELD SCHOOL OF ART

THE Macclesfield School of Art was established chiefly through the influence of the great industrial development which took place in this country during the first half of last century, and when manufacturers were successful, not because of their wide knowledge or artistic taste, but because of their skill in producing textiles by mechanical means. Machinery had firmly established itself as the main factor in the production of fabrics in large quantities and at less cost, and consequently, articles formally only obtainable by the wealthy, were brought within the reach of the general public. At this time the relation of design to industry was lamentable and gross ignorance prevailed; the Early Victorian art objects and manufactures were usually in bad taste and false in construction.

The first serious attempt to improve this state of things was the great Exhibition of 1851, followed by the establishment of the Victoria and Albert Museum and what is known now as the Royal College of Art; "Schools of Design" were also established in some of the principal industrial centres of the country, including Macclesfield, one of the centres of the English silk industry. In 1879, after a successful career, an effort was made by silk manufacturers and others interested to extend the work of the school, the result being that the present building was erected, partly by voluntary contributions and partly by Government grant. The curriculum of the school was made more comprehensive

and its name changed to the School of Science and Art. Later, in 1900, the science subjects were transferred to the new Technical and Science School, since which date it has been known, and fully occupied, as a School of Art and Design.

The school has large rooms amply equipped with casts, etc., and conveniently arranged for study. There is also a library of valuable books, especially those dealing with the history of textile fabrics and the technique of silk manufacture. In one respect the school has been fortunate in its management. From its inception until 1909 (when it was taken over by the County Education Authority), it was managed by a committee of gentlemen, many of whom took a deep interest in the work of the school and fully appreciated its usefulness. They provided it with everything possible to make the instruction practical and effective, so that Macclesfield possesses one of the best equipped provincial schools in the country. It is still managed by a local committee (a sub-committee of the County Education Authority), some of the members of which are silk manufacturers, and all take a great interest in its work ; it is further aided by a grant from the County Authority in addition to that from the Board of Education.

The functions of a School of Art must of necessity vary considerably in different districts; consequently the Macclesfield School, being situated in a manufacturing centre largely devoted to one industry, is principally concerned with the silk trade. Its main object is, therefore, to give by systematic teaching, and with due regard to the capacity of individuals, a thorough practical knowledge of drawing, painting, modelling, architecture, and design, more especially in the various forms of their ornamental application to technical conditions of manufacture. In order to accomplish this, there is not only study in draughtsmanship and design, but these studies are applied in the technical and craft classes to the various manufactures and art handicrafts. In short, the principal aim of the entire instruction is the advancement of the industrial arts.

The courses of instruction are arranged, not only for students engaged in the textile industries, but for painters and decorators, embroiderers, dress designers, general art students, and elementary school teachers : systematic courses of study are instituted, and in the various subdivisions of each course collective and individual instruction and lectures are given. There are also practical courses, under specialist teachers, in silk-weaving, painters' and decorators' work, embroidery, metal- and leather-work. The course of instruction in design for industrial students engaged in the textile industries is arranged to cover three or more years. As broad an education as possible is given in general drawing, elementary design, and the study of historic styles of ornament, followed by a course in advanced design and in principles of art as applied to the designing of textile fabrics. This course is arranged to run concurrently with the three years' technical course in silk-weaving.

Suitability of design to material is impressed on the student, evidence of this being obtained by students having practice in both weaving and design. In their final period of study students have the opportunity of executing their designs in the actual fabric. The textile course (theoretical and practical) and the different sections of it are balanced so as to secure a thorough and complete training in design as applied to the textile (weaving) industries. Many students take a longer course and important post-graduate work is done in design, analysis of fabric, and cloth construction. In this the students have the assistance of the head master and the lecturer in silk-weaving, both of whom have had a long practical experience in the silk industry.

The success of the school, considering it is situated in a comparatively small though important industrial centre, has been phenomenal. It has been represented in the National Competition from the beginning of this most useful institution for the encouragement of industrial art education. Students have gained the highest awards, and the school was one of the first to submit from its students (what has recently become a usual practice) designs carried out in the actual material. As far back as 1887 a bronze medal was awarded to one of its students for a design accompanied with a woven fabric. In the "Society of Arts" competitions Macclesfield has obtained more than its share of the "Owen Jones" medals for industrial designs. Many of its students have also gained National and other Scholarships; and since the establishment of the Drapers' Scholarships by the City and Guilds of London, those offered for silk manufacture have all been awarded to Macclesfield students. In almost all the great industrial exhibitions, from the Health and Education Exhibition in 1886 (when a silver medal was awarded to the Macclesfield School of Art) to the more recent Board of Trade Exhibitions, the work of Macclesfield students has been exhibited.

In conclusion it may be interesting to state that most of the silk manufacturers in the district and almost all the textile designers have been students of the school. Many others have obtained important positions in other textile centres in this country and America, whilst some have obtained important positions in other industries.

THOMAS CARTWRIGHT (*Head Master*)

MANCHESTER MUNICIPAL SCHOOL OF ART

THE Manchester Municipal School of Art, like many others situated in large provincial cities, is surrounded by a ceaseless industrial and commercial activity; an environment which, though not conducive to the higher artistic ideals, has necessarily a stimulating and controlling influence upon the practical activities of the School. Manchester was one of the larger provincial cities that early recognized the importance and value of an art-training as a necessary equipment for those engaged in the many industries associated with design.

Founded in 1838, the Manchester School of Design was carried on, in the first instance, by the support of a body of citizens and of a small Government grant. It was reorganized in 1854 as the Manchester School of Art, and created a sectional branch of the Royal Manchester Institution. The school remained in the Institution's building (erected by Sir Charles Barry in 1825, now the City Art Gallery) until 1887, when a new building was erected at a cost of £28,000, generously contributed by the citizens of Manchester.

In 1890 the Municipality took over the citizens' responsibility, and the Government continued the grant in proportion to the progress of the school and the enlargement of its sphere of usefulness under the Director of Technical Instruction, Mr. J. H. Reynolds. In 1896, largely through the efforts of Mr. Charles Rowley, the School Museum, doubtless the most complete of its kind in the provinces, was erected and equipped at a cost of £10,000, contributed by the guarantors of the Manchester Jubilee Exhibition of 1887, and just recently, additional studios for architecture, design, and crafts have been erected covering the whole of the available ground of 2,700 square yards.

The school has not seen many changes in its personnel since its foundation. The first head master was J. L. Bell, followed by George Wallis, J. W. Hammersley, W. J. Muckley, R. H. Willis, and the present head, with Mr. Walter Crane as Director of Design, 1890–3.

Necessarily the curriculum and activities of the School have been influenced by the many art movements since its foundation, the diversity of ideals and technical qualities of the classics, the Pre-Raphaelites, and the Impressionist School; the fervid and experimental teaching of Ruskin, Madox Brown, Rossetti, and Lowes Dickinson; the strenuous advocacy of William Morris and Walter Crane for the claims of decorative art. Moreover, the persistent demand and necessity for a functional knowledge of design, with its intimate relation to industry and commerce, have influenced the varied activities of the school.

The school of to-day, with its fine equipment, wide curriculum, and specialized staff, offers exceptional facilities for the study and practice of the fine and industrial arts. Life models are available every day for drawing, painting, and modelling from the life, with related courses in anatomy and composition. In the Life School, insistence is laid upon an appreciation of structure with an intelligent and sympathetic rendering of the beauty and significance of the human figure. This appreciation and sensitiveness to visual beauty may be traced in the work, amongst others, of Henry Ospovat, Spencer Pryse, Herbert Cole, and T. C. Dugdale, all past students of the Manchester School of Art.

The School of Architecture, under the auspices of the Victoria University, the Manchester Education Committee, and the Manchester Society of Architects, has well-arranged courses, under a Professor of Architecture, for students who desire to take either a degree in the

Faculty of Arts or Technology, or to qualify for the Royal Institute of British Architects, to take courses in practical or constructive science, or in draughtsmanship, design, or in the crafts.

Specific courses of practical instruction are given in embroidery and dress design, designing for printed and woven fabrics, lettering and illumination, etching, decorative painting and design, gold- and silversmith's work, jewellery and enamels, metal-work, stained glass, modelling in clay and plaster, carving in wood, stone, and marble.

Apart from the experimental and practical work in the school, definite schemes of mural decoration have been carried out by the students in two of the elementary schools of the city, one at St. Mary's Road, at the cost of a citizen of Manchester, the other at Mansfield Road, the cost being defrayed by the Royal Manchester Institutions and the Manchester and Salford Friends of Art. A further effort has recently been made to encourage mural decoration by the Royal Manchester Institution, the Art Gallery Committee, and the Education Committee, by the offer of prizes for definite schemes of decoration for various municipal buildings in the city, which at some more favourable time than the present may be carried out.

In such a textile centre as Manchester design is intimately associated with many industries, more especially with cotton-printing, of which the output is enormous; yet as fully eighty-five per cent. is for the foreign markets of India, China, Africa, and South America, there is not a great demand for original design, so much as for the skilful rearranging of traditional forms. There is also a large importation of French floral design or of types suggested by woven fabrics. Courses of practical instruction in designing for cotton-printing are arranged for those who wish to enter this industry, so as to enable them to understand the technical conditions of production, and to obtain some preliminary skill in draughtsmanship and design. Systematic courses of plant-drawing, flower-painting, and historic ornament are also arranged to supplement the workshop experience of those already engaged in the cotton-printing industry.

An important educational adjunct to the school is the admirably arranged museum, of which an illustrated catalogue has been issued. Lecture courses have also been given by A. R. Lethaby, Emery Walker, Miss May Morris, T. J. Cobden Sanderson, Sir Thomas Wardle, C. R. Ashbee, Walter Crane, Lawrence Housman, and William Burton, which have had an important bearing upon the achievements of the students; while not the least of the activities of the school have been the exhibitions arranged from time to time of the work of prominent artists and craftsmen, including Burne-Jones, Walter Crane, William Morris, and Frederick Shields, and of past students.

RICHARD GLAZIER (*Head Master*)

MANCHESTER MUNICIPAL SCHOOL OF TECHNOLOGY

THE Manchester School of Technology is situated in the heart of the textile district, and in an important area as regards the printing industry. In its laboratories and workshops all the processes with which these particular art-crafts are concerned are carried out by the students on a scale comparable with the practice of a small works, but with an equipment covering a range found only in the largest establishments. The School of Technology forms the Faculty of Technology in the University of Manchester, and its university courses in engineering, chemistry (including dyeing and calico-printing), textiles, printing, and photographic technology, lead to the degree of Bachelor of Technical Science.

The three years' course in textiles includes a training in the fundamental subjects — mathematics, physics, chemistry, and engineering. The purely textile part of the course consists of lectures, and laboratory and workshop practice ; the divisions of the subject comprise spinning, weaving, the structure of fabrics, the testing of fabrics, and the designing of patterns for textile goods.

The training in textile design is arranged progressively throughout the course. The first year is devoted to drawing from nature and from ornamental forms, the principles of colour, the use of pigments, and the design of simple repeating patterns. In the second year the subject is developed by a study of the principles of ornament and the limiting influence of materials and processes : the character and scale of the design are controlled by the purpose for which the fabric is intended and the methods and machinery employed in its preparation—for example, embroidery, weaving, or printing. In the final year, the characteristic features of different styles of ornament are studied, including Byzantine, Persian, Indian, Sicilian, Gothic, Chinese, Renaissance, and modern, in order that the conditions of their suitability for different materials and for the different markets of the world may be understood. The practical textile work of the student includes the preparation of his own designs and the choice of suitable processes and materials for weaving.

The training in design for calico-printing is, in a measure, similar to that for textiles ; but, apart from design, calico-printing involves extensive knowledge of the processes of dyeing. There is a specific difference between calico-printing and letterpress printing: the latter consists merely of the transference of an oily ink from the type to paper, while the former is essentially a chemical process, practically all the methods being modifications of dyeing. A department is devoted to the processes of dyeing, which is now more than ever a subject of great importance. The necessity for further investigation in anilines has led to the founding of a research laboratory for the study of new dyes and for the manufacture of dye-stuffs.

In the many crafts which are grouped together for printing and book production, it has unfortunately been usual that those who take control

of printing works should be themselves without systematic preliminary instruction, and until recently facilities for their training did not exist. In this respect the printing profession is less well served than other professions of equal importance. The wide outlook and intimate knowledge necessary for the successful development of a modern printing office, demand a carefully considered course of study to precede that portion of the training which must be given in actual contact with works conditions, but which does not produce that thorough understanding arising from a close contact with the craft. To meet this need is the aim of the department concerned with book-production.

The subjects taught in the Department of Printing and Photographic Technology include typography, lithography, photography, illustration processes, and bookbinding. The university courses comprise instruction in the scientific foundations of the work, as well as a training in the various divisions of the craft.

Typography is the most important of the subjects dealt with in this department, and the aim is to create an appreciation of simplicity, without resorting to the excessively formal treatment which is sometimes associated with modern typographical development, but which is not sufficiently elastic to be adapted to general printing. In this way it is possible, in large measure, to fulfil the requirements of commercial printing, and at the same time to keep within the limitations of good taste. Only standard type-faces are employed, and, so far as is practicable, the use of type-founders' "ornament" is discouraged. A training in pen-lettering and design helps the student to appreciate the value of spacing and balance in form.

Most of the work in lithograph drawing consists in the reproduction, in monochrome and by chromo-lithography, of originals lent for the purpose. Offset methods are a feature of the printing classes, which work in harmonious conjunction with the drawing classes.

Photo-mechanical processes, embracing half-tone and three-colour blockmaking, photo-lithography, photogravure, and other intaglio processes form an important section of the printing department; courses are provided for those who intend to specialize in these subjects. The great development in the publication of illustrated books and periodicals is intimately associated with these processes, and a knowledge of their technique is of great value to the prospective book-illustrator; to meet this need, special courses are arranged.

Instruction in bookbinding is limited to the better classes of letterpress and library binding; and the students attend classes in design, as well as in forwarding and finishing. The aim is rather to encourage a high ideal of craftsmanship than to produce elaborately tooled books.

In addition to the university courses, the School of Technology provides evening instruction to supplement the workshop training of apprentices and journeymen, who are thus brought into closer touch with

the more technical aspects of their craft in its various branches, and are led to a more comprehensive and intimate conception of the scope of their work.

R. B. FISHENDEN, M.Sc.Tech.

SHEFFIELD TECHNICAL SCHOOL OF ART

FEW similar institutions in this country have such a field before them as the Sheffield Technical School of Art. Planted in the centre of the silversmithing and cutlery industry of the city, it is not surprising to find that the school has developed one side of its teaching entirely for the benefit of the men and boys from the neighbouring hives of industry. Die-sinkers, engravers, flathammerers, raisers, mounters, chasers, almost every type of metal-worker common to the Sheffield lighter trades, may be seen in the school's well-equipped workshops or lecture-room any evening. Young and old flock in nightly in search of greater knowledge than the conditions of modern factory life make possible.

We are all familiar with such questions as that of the teaching of craft in a school of art. Where, however, the schools of art have failed most to help the crafts, and where the critics are justified in their disapproval of the system, is where the schools have attempted to do the work of a workshop in a schoolroom under the guidance, not of a workshop man, but of somebody at least more approaching to a pedagogue. Moreover, the critics have also been right in noting that the manufacturers have too often been afforded no share in the control of the teaching of industrial art.

Neither of these points can be raised against the Sheffield School. Of its evening technical staff there is not a man who in the daytime is not to be found practising his calling in either his own workshop or in the workshop of some leading manufactory. Thus it is that the trade classes in this school have assumed an unmistakable air of reality and practicability. And the fact that the Master Silversmiths' Association takes much more than a watching interest in the craft classes, shows again that at least a definite experiment is being made in the school on lines full of promise and interest.

The school's diploma scheme for silversmiths, the examinations for which are conducted by the Master Silversmiths' Association and the School Managers conjointly, is evidence of the co-operation which exists between producer and school. The diploma—which is for working craftsmen—is recognized by the Silversmiths' Association as a guarantee of ability, and is therefore of actual value when situations are being sought in after years. Its provisions are not without interest: a four years' course covers the various branches of silversmithing. A certificate is given at the end of each yearly stage, and a diploma is granted on the conclusion of the full period of study. The examinations in each subject and stage are in three sections, as follows: (i) practical

or workshop examinations; (ii) written examination or questions of theory; (iii) one examination in drawing or modelling.

The committee's scholarship scheme also emphasizes the attention paid to industrial art. Of the various forms of scholarship perhaps the most important is the one which aims at securing the future craftsmen, or craftswomen, immediately on their leaving school. In these cases the student is required to name a craft for which he or she intends to study, and is obliged to enter into an agreement to the effect that the craft will be followed when the period of training is over. During three of the four years of the course the students attend, both day and evening, and are monetarily assisted to the extent of five shillings per week for the second year, six shillings for the third, and seven shillings for the fourth. Four of the scholarships are awarded annually. More advanced students may compete for the four full-time scholarships, given each year, the value of each being £52 per annum. The object of these scholarships is to enable the successful students to engage in an art trade.

There are six scholarships for daytime study for youths from the local manufactories. These lads exchange workshop for school on three afternoons per week, in addition to which they attend the usual evening courses. This scheme is worth noting, because it again involves the important principle of co-operation between employer and school—a co-operation without which a school's utility is rendered almost useless under present-day industrial conditions. The fact that in one year one hundred and six students have had their fees paid by their employers is welcome evidence that at least some manufacturers are alive to the value of an adequate training for their men.

Apprentices in Sheffield, therefore, fare well. For not only are the evening fees for these lads paid, in many cases, by employers, but some of the fees are discharged out of the profits made by the city's excellent car service. In such aided cases as these the employer receives a monthly report on the student's work.

Free entry into the Sheffield School, then, may be obtained by promising material in several ways. And free entry into still further fields of knowledge is afforded to the students sufficiently advanced to benefit by the Travelling Scholarships, which place the art treasures of London within the reach of six students each summer vacation.

The school has a specialist staff in painting and drawing, figure-composition, modelling, and design. The modelling section has had a remarkable series of yearly successes in the National Competitions, and, as one would expect in a city of silversmiths and the like, this department of the school exercises a great influence on the local trades.

The life and figure composition section has, within the past few years, produced much excellent work obtained by a method of teaching which may perhaps be best described as a combination of elasticity and dogmatism: firmness on principles but breadth of view as to method. To

regard the life-model not as a model but as a silhouette only, is condemned. That theory accepted, the student may express himself in any manner save one—the manner of the "finished" drawing of old.

The lectures on architecture and the instruction in embroidery, lettering, enamelling, woodcarving, typography, illuminating, bookbinding, lithography, wrought-iron work, and metal-casting call for no special mention beyond a statement that in all cases of craft a specialist teacher controls the work.

The class for painters and decorators does its best to give the locality sober, upright, readable signboard-lettering instead of foolish exhibitions of so-called originality, in addition to which the young decorator learns from a man of his own trade all the finer points of his calling.

The school has facilities for spreading its teaching well over the city. Five branch schools of art are established in populous outlying districts. Students from the Pupil Teachers' Centre and the University follow specially prepared courses at the Central School of Art, and a special evening class for teachers from the elementary schools is also held. The art course at the Sheffield Training College for Teachers has been organized by, and is under the direction of, the principal of the school. In 1912, in conjunction with Sheffield University, the school initiated an ambitious scheme for the granting of a University Diploma for Art Teachers, given on a four years' course. This enterprising innovation has aroused considerable interest. It is worth noting as the first instance of an English University showing any concern for the art master.

In conclusion, I am requested to say that, owing to the fact that little record of past students' work has been kept, the photographs shown here (pp. 166 and 167) cannot be regarded as representative of anything beyond the examples of work available to-day.

BERNARD J. CARR

BOROUGH OF STOKE-ON-TRENT SCHOOLS OF ART

IN considering the training of those engaged in the pottery industry we are dealing with one of the oldest crafts known in history; a craft which is unique in itself since scope is offered to the painter, architect, engraver, designer, etcher, modeller, and scientist rolled into one. The processes, both artistic and scientific, are so numerous that one would indeed have to be a genius to master them all in a lifetime. Realizing these facts, it will be seen that the unique manner in which artistic and technical processes are interwoven provides a difficult problem to solve in devising a practical and systematic scheme of instruction. It resolves itself into a pedagogic problem which can only be seriously thought out by those on the spot directly and thoroughly acquainted with the many ramifications of the industry as a whole.

It is to the credit of the Stoke educational authorities that they have, as far as it is possible under present conditions, endeavoured to more

thoroughly concentrate their energies on the direct needs of the pottery industry. An Art Advisory Committee has been formed, including manufacturers and technical experts, and the whole art work of the borough, including the five schools of art, is now under the supervision of a Superintendent of Art Instruction.

Carefully graded courses of study have been drawn up for all types of students, including:

Pottery Decorators and Designers
Tile Draughtsmen and Designers
Pottery Modellers and Designers
Pottery Engravers
Pottery Litho Artists and Designers
Pottery Enamellers and Gilders
Architectural Students
Elementary School Teachers
General Art Students
House Painters and Decorators,

and classes in woodcarving, metal-work, jewellery, and embroidery.

A complete system of graded examinations has been devised to meet every type of craftsman. Certificates and diplomas are granted to all those passing the complete course of three or seven years, as the case may be. A local body of examiners, including technical experts, assists in adjudicating the craftwork connected with the industry. Outside adjudicators are called in to ensure a sufficient standard being maintained.

Scholarships, exhibitions, and prize schemes have been entirely reorganized, including the addition of two new types of scholarships: (1) Museum bursaries to study in the London museums for a short period; and (2) to study for one year in the London museums under the supervision of the staff of the Royal College of Art. These scholarships are only open to students who make good progress in the special lectures given weekly on the History of Ornament and Architecture, illustrated by means of a special set of slides provided for the purpose.

The art work of the elementary schools is thoroughly organized, and, in addition to members of the School of Art staff visiting the schools, two specialist art teachers devote their whole time to this work.

To illustrate one important class directly beneficial to the industry, reference must be made to the works executed by enamellers and gilders (girls only), ages from thirteen to sixteen years. These particular students take a three years' course, based on their industrial requirements, which includes drawing of ornament (freehand), painting from plants, geometrical setting of pattern on ware, direct brush-drawing on pottery with pottery colours, and shading of a technical nature also on pottery ware. Their diploma is granted for direct and expert draughtsmanship as demanded by the industry, and herein lies the crux of the whole system of training. Their course of study has been carefully

thought out for them and adapted to meet their special requirements, and not made to fit in, as in the past, to meet the established ordinary school of art curriculum and examinations. The instructors are technical experts who are engaged in a factory and who have received an art education in the schools.

In spite of the fact that such excellent progress has been made in the organization of the Pottery Schools of Art and Technology in the Borough, the present upheaval will doubtless lead us to more fully realize the need for reforms in our national system of training the craftsman. With the new well-equipped Pottery Science School now established in the Borough under Dr. Mellor, it is to be hoped that we are at the beginning of a new era in the history of the potting industry. The time has arrived to provide the missing link as far as the training of certain types of pottery art students is concerned, by bringing the technical and artistic sides of the industry into closer relationship. Art students recognize the extreme importance of technical knowledge, and the scientist pays us the compliment of acknowledging that it is the design and pattern that sells the work. In support of this argument and necessity of art students receiving a certain amount of technical knowledge, it should be pointed out that many of our best students become decorating or pottery managers involving a very wide field of knowledge. It seems incredible that more advantage is not taken of the endless scope provided by the potting industry. Take the case of the thrower, turner, mould-maker, etc., would it not be to the ultimate advantage of the industry if classes were instituted to provide both technical and artistic training for these particular types of craftsmen? All the latest types of machinery might be congregated together, including a collection of the finest shapes procurable. At the same time a certain amount of technical knowledge, including the composition and properties of materials, their treatment, firing, etc., might be given to meet their immediate requirements. We should thus produce craftsmen saturated with a true knowledge of the beauty of line and form, together with a clear understanding of the limitations of their material. Their field of vision would be broadened, and so lead to a versatility of ideas, and enable the worker to meet the ever-changing fashions demanded by the vagaries of the human mind.

STANLEY THOROGOOD (*Superintendent of Art Instruction*)

TAUNTON SCHOOL OF ART

NOW we again have Belgian refugees in our midst it is interesting to remember the occasion, back in the sixteenth century, when they took refuge in England against the persecution of the Duke of Alva and brought with them some of their native industries—notably woollen weaving and lace-making. These industries have flourished in the west of England ever since. With the invention of the machine, however,

hand-made lace suffered great depression, and in many parts of the country deteriorated both in design and workmanship. At various periods efforts have been made by lovers of good lace to prevent the decay of this beautiful industry, and the School of Art at Taunton may claim a good share in raising the level of design and reviving interest. Lace-making was introduced into the curriculum of the school about the year 1900 and has continued with increasing success up to the present time. The students very soon grasped the essentials and possibilities of lace design, and gave their attention to evolving new motives suitable to the old bobbin plaiting. The actual plaiting of the bobbins is easy to learn, and after the better-known stitches are mastered it is always of interest to the student to find out for herself stitches not to be found in books. Although deft fingers are necessary to lace-making, it is work that can be done by many girls who are physically unfit for laborious work; and the promoters of the industry in Taunton have gathered together a number of cripple girls and have taught them the delicate art. Many of them have become skilled workers, and at the same time, by attending other classes at the school, have learnt the elements of drawing and design. The most promising among these girls have been awarded scholarships at the evening classes, and some have profited to such an extent that they have done good work in other branches of art.

In Honiton lace-making it is possible for several workers to co-operate, as the work is always made in sprays and joined up on the pillow afterwards. In this way Dame Fashion, that fickle mistress, can be satisfied. She determines in such an arbitrary way the general shape of a woman's garment that it is necessary to be able to make pieces in prevailing shapes in a comparatively short time. Of course in theory art ought to be superior to fashion; but though artistic dress is to some extent independent of fashion, there is no doubt that the artistic gown of to-day is different to the artistic gown of the year before last, and for some unaccountable reason woman seeks novelties in dress whether that dress be artistic or otherwise. By co-operation, therefore, fashion can be served, and at the Taunton lace school it has been possible to make a whole lace dress to the order of a lady in the district and get it finished while yet the original design remained in fashion. There are other purposes, fortunately, to which lace is applicable, where the designer can carry her own individuality through and complete the work from start to finish, and in this class of work some beautiful church lace has been made. Miss Hammett's chalice-veil for instance (p. 172), has that delicate filminess which is an essential quality of good lace. It is owing to the interest and energy of Mrs. Mason and her colleagues, Miss Hammett and Miss Colthurst, that the Taunton School of Lace-making has developed and arrived at its present state of efficiency. These ladies have made numerous designs, and always superintend the working-out in

every detail. Their designs have been awarded gold, silver, and bronze medals in the National Competition.

Three years ago a National Association was formed for the encouragement and sale of English lace, and an exhibition was held at the Mansion House, London, which proved in every way a success. The lace-makers are naturally among the first to feel the depression caused by the war, and they are in many cases leaving their pillows temporarily for other work. Lace-making is perhaps a more suitable occupation for the country districts where girls can work in their own homes, or out-of-doors in a clean smokeless atmosphere. It is one of the essentials of lace that it should leave the hands of the worker in a state of snowy whiteness, though as a matter of fact the ivory tint of old lace is much more becoming to the wearer. There is an old tradition that children should be taught their craft at a very early age, four and five being considered suitable ages; but the Taunton workers find that systematic teaching and an intelligent appreciation of form and design more than make up for any drawback which a later beginning entails, and some of their best workers began at the age of fourteen or fifteen.

The Taunton School is doing sound work in other directions, but the lace is of peculiar interest. For a century the same patterns have been repeated year in year out, becoming spiritless and dull as each generation of workers copied from the last, and it required a real revival, starting from an intellectual standpoint, combined with a study of the finest specimens of Belgian and Italian laces, to form a new school. Nature, of course, makes the basis, and suggests ideas in multitude to the trained eye of the designer; and so the old Devonshire lace has been vivified and made interesting both to the worker and to the wearer.

FRED. MASON (*Head Master*)

EDINBURGH COLLEGE OF ART

THE teaching given in the Edinburgh College of Art is organized in four sections—painting, sculpture, architecture, and crafts and industrial design. The whole system is under the control of a director, who is generally responsible to the board for the teaching, organization, discipline, and domestic arrangements of the college. Each section is under the immediate control of a head of section, who does a certain amount of teaching himself and supervises the teaching given in the section. It was accepted as a guiding principle when the college was founded that the arts can only be satisfactorily taught by men engaged in them. The members of the staff actually practise what they teach, and are men whose repute as artists enforces their influence as teachers. To realize this ideal more fully, and in a certain sense restore the old relation of master and apprentice, the heads of sections are all provided with studios in which they carry on their own work and use it as a means of instruction.

The craft classes afford a training-ground for apprentices who are actually engaged in these crafts, and give them an opportunity of doing work of a more artistic kind than may come their way in workshop practice. Thus, for example, die-cutters' apprentices, whose working time may be entirely spent in ordinary and commercial work, have afforded to them an opportunity of putting their technical skill to more artistic use, and are enabled to enlarge their capacity as workmen. At the same time, association with skilled practical workmen is an excellent influence on the art student, since it ensures and maintains a practical standard of workmanship. It is not intended that these classes should ever become a substitute for apprenticeship or workshop training. They are intended to be a supplement to such training. They are all taught by practical workmen, and there are advisory committees composed of representatives of employers and workmen in connexion with them, which keep them in touch with the trade.

The craft classes depend to a certain extent upon actual needs. Classes are started in response to any demand for them and discontinued when the demand ceases. In few cases, however, has it been found necessary to discontinue a class once it has been well started. The ordinary scheme of such classes includes those for writing and illuminating, embroidery, woodcarving, stained glass, plaster-work, silversmithing, repoussé and chasing, bookbinding and leather-tooling, and die-cutting. There are also special classes in etching, lithography, and wood-block printing. For most of these classes separate rooms, with all the necessary equipment, have been provided, and in each case an endeavour has been made to provide in the rooms used, examples or reproductions of good work. There is also a workshop with furnaces for bronze casting.

The work done in the painters' and decorators' classes is a continuation and development of a most successful department taken over from the Heriot-Watt College. The management of these classes is entrusted to a committee composed of representatives of the board and the trade, an arrangement which keeps it closely in touch with actual needs and conditions. The subjects dealt with in the class are those which every workman requires, but which, owing to want of facilities, cannot always be learned during an ordinary apprenticeship. The greater part of the instruction is given in the evenings; but selected students who have done good work in the evening class are allowed special facilities by their employers to attend a day class, in which more advanced instruction is given. The class has solved in the most satisfactory manner the problem of bringing the training the college can give, directly to bear on the needs of a particular industry, and forms one of the most useful and practical parts of its work. The Edinburgh Apprentice Training Committee keeps a record of the work of each apprentice in this class.

No article with regard to the training of craftsmen would be complete without a reference to the scheme inaugurated, a few years ago, by the

Company of Merchants of this City. Under the scheme various "Apprentice Training Committees" have been formed in the trades in Edinburgh composed of twelve members—six being employers and six workmen. These committees prepare a register of all the apprentices in each trade, arrange curricula of instruction at art and technical institutions, endeavour to ensure that the apprentices obtain experience of all classes of work, get reports as to their progress in the workshop and the class, and adjudicate on any question referred to them by a master or his apprentice. At the end of the apprenticeship, a certificate is granted by the committee containing essential particulars. Hitherto it has not been necessary that a boy should attend technical classes in order to qualify for a certificate, if the workshop report was good. The committees have recognized that an operative might be made very efficient in many cases with a workshop training alone; but they are now taking power from the masters' federations and workmans' unions to require any boy to attend evening, and also in some cases day classes as a condition of obtaining their certificate.

For many years art education in Edinburgh was free, and since fees have been charged they have been uniformly low. Owing to the liberal terms on which grants are received from the Scottish Education Department, and the generosity of the Town Council, the board of the College has been able to maintain the traditional policy of low fees, and to offer a number of valuable bursaries to students during their college carreer or on its completion. The most important of these is the Travelling Scholarship of £120, which may be awarded annually to students who have taken the Diploma of the College in one of the four sections and then completed a year of post-graduate study. The Travelling Scholar is bound to undertake to study abroad for a period of not less than a year, and is required to follow an approved course.

F. Morley Fletcher (*Director*)

GLASGOW SCHOOL OF ART

THE Glasgow School of Art, founded in the year 1840, established at the present well-equipped centre in 1899, enlarged in 1909, and extended in 1916, is in many respects a unique institution, the success of which is largely due to the efforts of the present director, Mr. Fra. H. Newbery, a well-known painter, and an administrator and organizer of unusual energy and enterprise. Since the initiation of the arts and crafts movement, Glasgow has been a centre of activity. While the Glasgow School of Painters had given a lead, Charles R. Mackintosh, George Walton, and others made a decorative following, and these fine and applied art movements at Glasgow have had wide significance.

The Glasgow School of Art became early identified with that which was best in the new decorative movement; it became the established centre of rational and individualistic art training and execution; and so

earnest has been the pursuit of the new idea there, that there is hardly a craft within the scope of its influence that has not long ago shed the blighting effect of the Victorian era.

Furniture is now utilitarian, and of excellent design; decoration is rational and inspiring; needlework is sensible, and brings a new joy in the beautifying of apparel and domestic articles; metal-work is promoted to an important place in decorative schemes; fabrics, by reason of their choice colouring and skilful pattern, are an endless delight; posters are arresting; pottery has a fresh individuality; while printing, lettering, and illumination have advanced with the general order of things. The school has led, public opinion has followed; and even the discouragement of the manufacturer, with his rigid standard of £ s. d. has been powerless to arrest the onward march of the arts and crafts in Glasgow.

The secret of the success of the school, reduced to a single word, is practicability. Design is taught by technical experts, with factory and workshop experience: Professor Anning Bell is director of the decorative section; Professor F. Caley Robinson has control in mural decoration; and Mr. D. Y. Cameron is visiting master to the etching class. The student is familiarized with the grammar, relationships, laws, and possibilities of colour under Mr. W. M. Petrie. He closely studies the effect of light and dark tones; of warm and cool varieties of colour together; of complementaries and non-complementaries. There is observation of colour under changes of light and atmospheric effect; study of the various methods of obtaining unity in a scheme; the use of outline in pattern; the differences and similarities in the naturalistic and abstract schools of decoration; and the importance of Nature as a medium of study. At the same time the individuality is allowed free play.

In the decorative section, a practical outcome has been the decoration, in a striking manner, of a large room at the school, and a number of the public district libraries in Glasgow, by the students, thereby introducing the joy of excellent design and charming colour into the public life of a big city. Professor Anning Bell knows no reason why our streets and public buildings should be so drabby, colourless, and uninteresting; and under the able and enthusiastic direction of Mr. James Gray, experiments in architectural earthenware figure panels, coloured and glazed, are being perfected. In this section, also, a new species of pottery, with majolica glazes, is being produced that suggests endless possibilities. Experience has proved that under the school curriculum, children from the early age of six can be taught the craft, and the teaching encourages in the student development of the emotional, artistic, constructive, and scientific faculties. The system obtaining in the modelling section is to reduce art processes to the simplest means of application; this is particularly the case with the new pottery.

Metal-work is a special feature, under the expert guidance of Mr. P. Wylie Davidson. Exercises are directed toward a complete mastery over tools,

materials, and processes, identified with workshop practice, and students graduating from the school become established as expert exponents, some carrying its traditions to far distant parts of the Empire. Under the able superintendence of Miss De C. Lewthwaite Dewar, enamelling, too, is enthusiastically pursued in its various processes: champlevé, cloisonné, plique à jour, and painting on translucent enamel. Thus the possibilities of an art indigenous to our own country, practised in the Celtic period, in some ways not rivalled since, are varied and interesting. Lettering and illumination have long shown an individualistic tendency at the school. All students in drawing, painting, design, and decoration are expected to take a course in lettering, hence there are many accomplished letterers amongst Scottish artists and craftsmen. Etching has taken a firm hold, and although not compulsory for the school diploma, Miss Susan F. Crawford has a class of students and the results are eminently satisfactory. Many etchers of established reputation received their first instruction with the needle at the school.

But of all the crafts taught there are none more interesting, utilitarian, or more enthusiastically indulged in than needlecraft and embroidery. This is due in great measure to the strong personality of the director, Miss Ann Macbeth, who has a genius for adapting means to ends, for getting much out of little, and for producing art with the meanest accessories. "Economic embroidery," the inception of Miss Macbeth, will prove perhaps a greater medium for carrying the joy of art into the homes and hearts of the people than any other method or practice ever thought of or adopted. Students and teachers in schools from every part of the country have taken it up, and domestic articles and articles for personal use and ornament, worked in materials simple and inexpensive, are made artistic by the expert use of the needle; and in this matter particular attention is paid to the children, for whom the new instruction is primarily designed.

J. TAYLOR

DUBLIN METROPOLITAN SCHOOL OF ART

THE Dublin Metropolitan School of Art was established about 1760 by the Royal Dublin Society, who at that time received grants of money for the promotion of art, and other objects, from the Irish Parliament. In 1853–4 it was amalgamated with the School of Design, previously conducted by the Board of Trade, and received grants from the Department of Science and Art in London. In 1887 it passed from the control of the Royal Dublin Society and became a Government School of Art, under the direction of the Department of Science and Art. This arrangement continued until the year 1900, when the administration of the School was transferred to the Department of Agriculture and Technical Instruction for Ireland. Up to that time the functions of the School were confined to providing for students of the metropolis of Dublin a

training in the fine arts, and to a lesser extent in the applied arts. Since 1900 the scope of the work has been greatly enlarged; and as the Art Institution, directly supported and controlled by the Central Authority, it now forms the apex of a system of art teaching throughout Ireland. While not neglecting the teaching of the fine arts of painting, sculpture, architecture, and engraving, the present instruction at the school embraces many branches of the applied arts and crafts, such as enamelling, metal-work, stained glass designing and painting, woodcarving, embroidery, lace- and crochet-work, leather-work, decorative painting, book-illustration, writing and illuminating, poster-designing, lithography, etc. The Institution is also a training-school for art teachers, and many students having been trained as such now hold responsible positions as art masters and instructors in technical and secondary schools. Specialized art instruction is afforded to workers and designers in many of the artistic handicrafts and manufactures. Particular mention may be made of three of the more important handicrafts which are taught and practised in the school, namely, metal-work and enamelling, lace-work, and stained glass, all of which crafts are to a great extent carried on in Dublin and other parts of Ireland. A marked improvement in the design and decoration of the objects and wares of these industries has been brought about in recent years in Ireland, towards which the Metropolitan School of Art may fairly claim to have largely contributed.

Metal-work and enamelling are among the oldest of the arts and crafts of Ireland, and some fine examples are still preserved which date between the seventh and tenth centuries, such as the Ardagh Chalice, the Tara Brooch, the Shrine of St. Patrick's Bell, the Cross of Cong, as well as many examples of Celtic book-covers or cases, which protected the finely executed written and illuminated Books of the Gospel and Psalters. A revival of these beautiful old arts is now taking place in Ireland, which is to a great extent being aided in its course and development by the teaching at the School of Art.

The school is admirably equipped in everything that is required to carry on these crafts, and the work done in the classes and workshops is of a sound and practical nature. It is gratifying to know that the Goldsmiths' Corporation of Ireland takes a keen interest in the work and instruction afforded at the school, related to their own industry. The Silversmiths of Dublin recognize the value of the teaching at the school, in drawing, designing, and craft work, by sending all their apprentices in this industry to attend the classes. The results of such instruction are apparent in the general improvement of design and workmanship in the products of the silversmith industry.

A number of artists in stained-glass work, both men and women, are now employed in the various studios in Dublin and elsewhere, who have had a practical art education in this craft at the Metropolitan School; and it is not too much to say that some of the very finest stained

glass is now being executed by Irish artists and craft-workers of both sexes. Formerly great quantities of stained-glass work were imported from foreign sources; but in recent years, owing to the beauty of design and colouring of the stained glass made in Ireland, there is a marked increase of orders and commissions for native products of this craft.

Lace and crochet designing is a strong feature of the work of the school. Original designs, and others based on historic examples, are executed in considerable quantities by the women students, and are carried out in the material by the lace-makers in numerous centres of this industry in Ireland. The fine collections of Irish and foreign lace in the National Museum, which adjoins the School of Art, are extremely valuable for purposes of study, and are made great use of by the students of the lace classes. This might also be said of the Museum collections for the study of other objects and examples of historic applied art.

Instruction in sculpture and modelling is an important feature of the school work. Many past and present students have distinguished themselves in producing successful works for portrait-busts, full-length statuary, groups in marble and other stone, and in architectural carving. Examples of their powers in this direction may be seen in the monumental and architectural work of Dublin and of other places in Ireland.

During the month of July in each year, a summer course of instruction in art is held at the Metropolitan School for the benefit of art teachers and students selected by the Irish Department from the schools of the provinces. Those selected have the opportunity of obtaining specialized instruction in drawing, painting, and modelling from the life, with figure composition, and in the various artistic crafts. These classes have proved in the past extremely beneficial to the provincial art teachers and students, and form a satisfactory section of the school's activities.

Efforts have been made to obtain the co-operation of the municipal and other public authorities with the school in regard to the mural decoration of the public buildings of the City, and it is a matter of satisfaction that the Dublin City Council is in sympathy with this movement, and has consented to accept the offer of the school and students to decorate in fresco one of the principal rooms in the City Hall.

JAMES WARD (*Principal*)

BELFAST MUNICIPAL TECHNICAL INSTITUTE

BELFAST is a city of rapid growth, with a vigorous population numbering about 403,000, depending for its livelihood upon a number of varied industries. These include shipbuilding, engineering, the spinning and weaving of linen fabrics, and branches subsidiary to the textile trade, printing, and a host of small industries and crafts. Its School of Design was founded about 1847, but ceased its operations in 1854. In 1870 the Belfast Government School of Art was established, and continued its work until the end of the nineteenth century. In the

year 1900 the Department of Agriculture and Technical Instruction for Ireland was formed. The Department's inception was succeeded by a period of great activity in organizing and consolidating the existing machinery for science and art education. Special efforts were directed towards providing a system of education with direct bearing upon the industrial development of the country.

The Department's scheme of technical instruction was early adopted, and one of the first duties of the local committee was the consideration of the plans for a new technical school and the appointment of a Principal. The existing School of Art depended largely upon voluntary aid for its support, and its managers decided to hand over their school to the Municipal Authorities. The school from that time was merged in the Technical Instruction Scheme of the city. A large building was rented as a temporary home for the newly municipalized Art School until the building of the New Municipal Technical Institute should be complete. The period of occupation of temporary premises was a fruitful one. Various experiments were possible as a preparation for the new building, and opportunities were afforded of studying British and continental methods. The organization of the instruction was developed so that in 1902 the various stages of training were arranged in graduated courses. In 1906 the New Municipal Technical Institute was opened, the whole of the topmost floor, allocated to the School of Art, providing an excellent series of rooms.

At this period the courses of the school were more definitely settled. The instruction was divided into a lower and an upper division, certain minimum requirements being fulfilled before passing from a lower to a higher course. It was recognized to be of more importance in the school's efforts that a student should pass through a suitable course of study adapted to his future needs, than that he should labour at elaborate competition or show drawings.

When some four years ago the Board of Education reorganized its system of examinations, the Dublin Department decided to fill in the gap created by the abolition of the lower-grade examinations and to provide a special series of tests for Irish schools. In preparation for these tests definite courses of study were laid down. The courses covered a period of four years of study and were arranged to lead up to the new higher grouped examinations of the Board of Education. The Belfast School of Art adopted the Department's courses, and, owing to the previous organization in this direction, very little change was required to adapt the school's courses to the new programme and at the same time to retain such previously established features as were suited to local needs. These courses are now in full operation.

At present, therefore, the work of the school is arranged as follows :

I. The Lower Division. Preparatory and Normal Courses (four years) as prescribed by the Department.

II. The Upper Division. Specialized courses as prescribed by the Board of Education and the Royal Institute of British Architects.
III. Teachers' Special Division.
IV. Post-Graduate Division.
V. Public Lectures and Exhibitions.

As no provision for architecture was made by either of the Government Departments the Belfast Technical Instruction Committee called in the assistance of the Ulster Society of Architects. As a result courses for architects are now being conducted under the favourable recognition of the Royal Institute of British Architects.

Since 1901 the training of teachers has been made a special feature of the school. For the National or Primary School Teachers special courses are provided. A special qualification is required by teachers of drawing in intermediate or secondary schools. This is known as the Irish Secondary Teachers' Drawing Certificate. The Irish Art Teachers' Certificate is essential for teachers in technical and art schools. Most of the study is done in the normal courses; but special subjects, such as methods of teaching, are taught in separate classes.

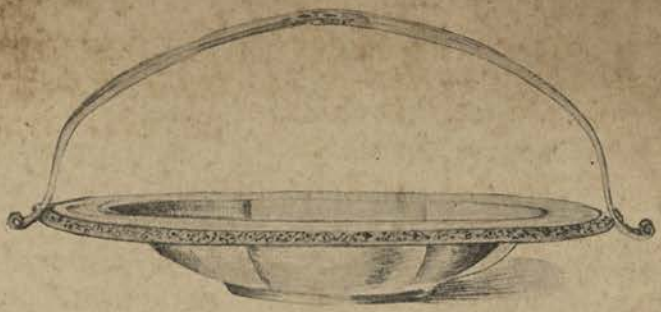
Public lectures on art subjects of general interest and exhibitions are arranged from time to time; and at the Annual Exhibition of Students' Work in 1915 very nearly 10,000 visitors were registered at the turnstiles. Since 1905 an employment register has been kept in the interests of students and employers.

Although the staple industries of the City require chiefly design adapted to linen-weaving, white embroidery, and printing, various crafts are taught in the school. Some of these crafts are those already established locally, such as woodcarving and stained-glass work. Others are those which require development or revival, such as embroidery, lace-making (Irish varieties), writing and illuminating, painters' and decorators' work, lithography, typography, stone-carving, plaster-work. A class for enamelling and metal-work was introduced in 1902, and as a result a number of small workshops have come into being.

Various handicrafts not requiring special accommodation have been practised. Experimental work has been carried out in batik-work, block-printing, and linoleum cuts. Co-ordinated with the Textile Industries Section, a course is in operation combining art study with weaving.

Largely as a result of the school's effort the general interest in art work is steadily growing throughout the community. With very few exceptions the designers and craftsmen of the City pass through the classes. Help has been given to manufacturers in artistic matters. Students have passed out to the higher positions as designers, teachers, and art workers generally, and numbers have gone to the various colonies of the Empire.

R. A. DAWSON (*Head Master*)



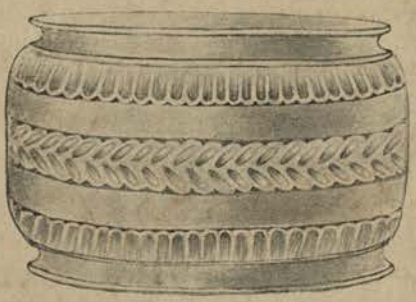
BY FRANK MERIDITH

BY HARRY RICHARDSON

BY JOHN MASON

BY HOWARD EVERITT

BY JOHN MASON

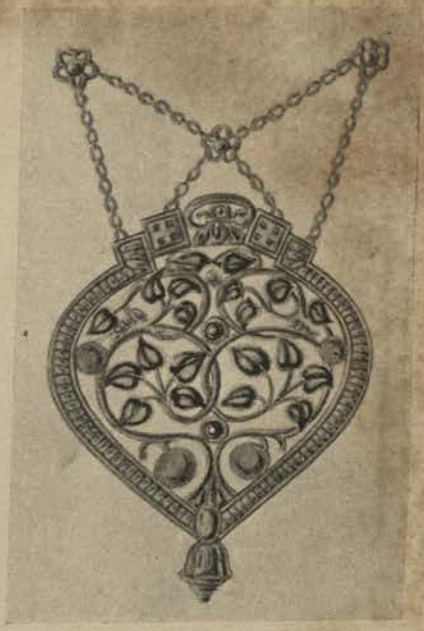


BY FREDERICK WOLVERSON

These are exercises in design by boys of 15–17 years, who are not ignorant of the process of realization as they work in metal. Their skill, however, is not sufficient to enable them to carry out these designs as delicately in metal as they can draw them.

GOLD AND ENAMEL PENDANT
BY FRANCIS WALTON

GOLD AND ENAMEL PENDANT
SET WITH RUBIES AND
EMERALDS
BY W. BOWKER



GOLD AND ENAMEL PENDANT
BY BENJAMIN BARLOW

GOLD AND ENAMEL PENDANT
BY GEORGE H. PETTIT

GOLD AND ENAMEL PENDANT
BY LESLIE WOOTTON

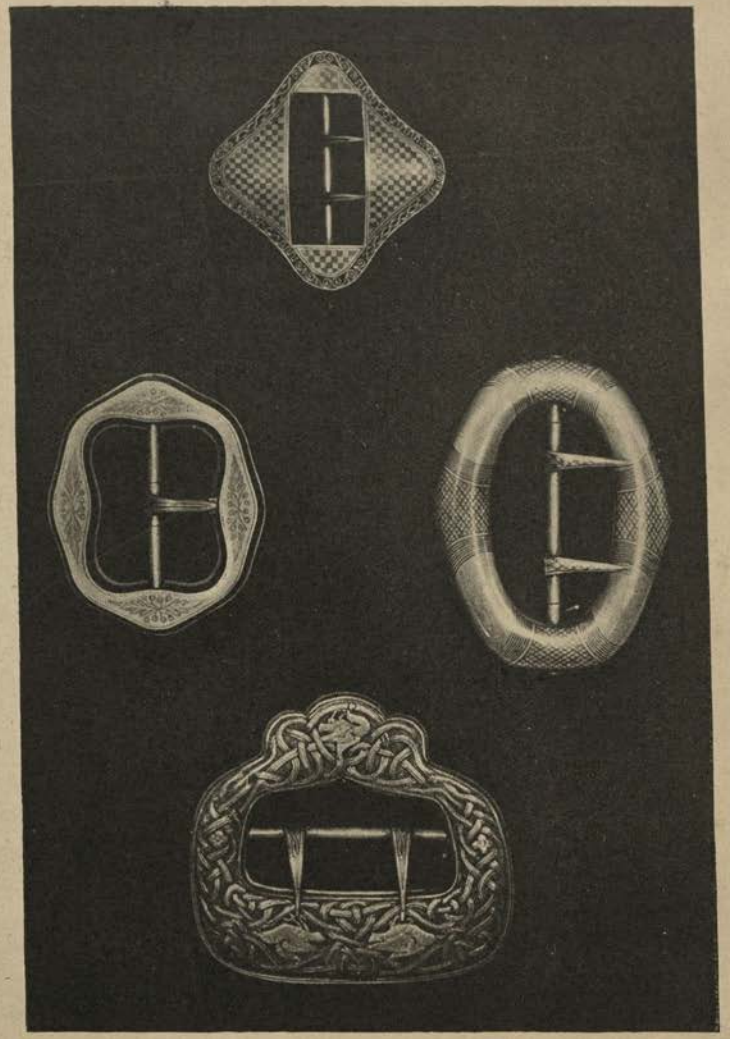
GOLD AND ENAMEL PENDANT
BY FRANCIS WALTON

Original designs by students. These are exercises of the fancy rather than practical designs. They were drawn in colours by boys from 15 to 17 years of age.

A study of historic ornament, from an electrotype. It was drawn by Edwin Cyril White, a student in his seventeenth year—fourth year in school.

SILVER TAZZA (16TH CENTURY), SHOWING ORNAMENT ON INSIDE OF BOWL

PENDANT AND CHAIN BY H. T. HAWKSWOOD; EAR-RING BY W. T. BLACKBAND; BROOCH BY C. R. HEATH; AND WRIST-CHAIN BY A. E. DYSON

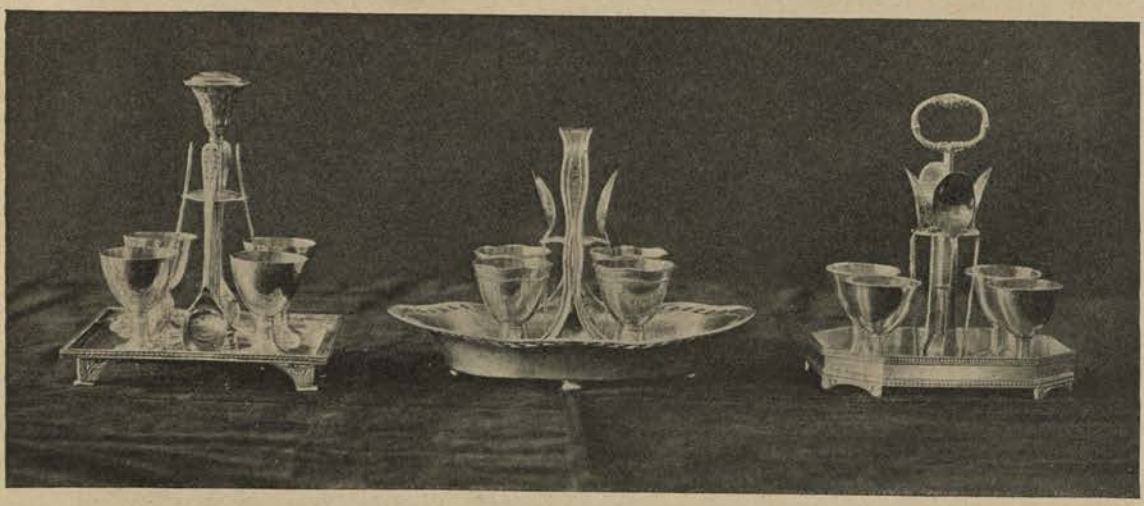


BUCKLES BY B. SCATTERGOOD, A. E. DYSON, FLORENCE M. HUNT, AND NORMAN S. HUNT

These were designed and made by students engaged in the trade, average age 16

BY G. B. MASON BY G. B. MASON BY A. W. WHEELER

CASTS IN METAL FROM MODELLED DESIGNS FROM ANIMALS



BY J. L. HAZELDINE BY EDGAR BELL BY J. JARRETT

BY HAROLD F. MCMANUS BY A. G. WOOLLEY

Silversmiths' work by students engaged in the trade—ages 17 to 19

BY CHARLES WORRALL

BY THOMAS WRIGHT

Such exercises as these are made with the intention of developing directness. A brush is used but no preliminary pencil-work is allowed. So far as such drawings express action they must of necessity be from memory. By boys of 15 *to* 17 *years of age.*

SKETCHES BY CHARLES WORRALL

Such drawings as these were made during a visit to a travelling menagerie by boys from 15 to 17 years of age. They show how quick the observation is and how retentive the memory has become, and it is claimed that this alertness is due to memory training.

SKETCH BY HAROLD MASON

SKETCH BY HAROLD MASON

Such sketches as these are made twice a week in response to the teacher's suggestion of a subject. The object of the exercise is to develop the power of mind-picturing—thinking in definite images being part of the equipment of an illustrator. The ages of the students vary from 15 *to* 18 *years.*

SKETCH BY MARJORIE BLOOD

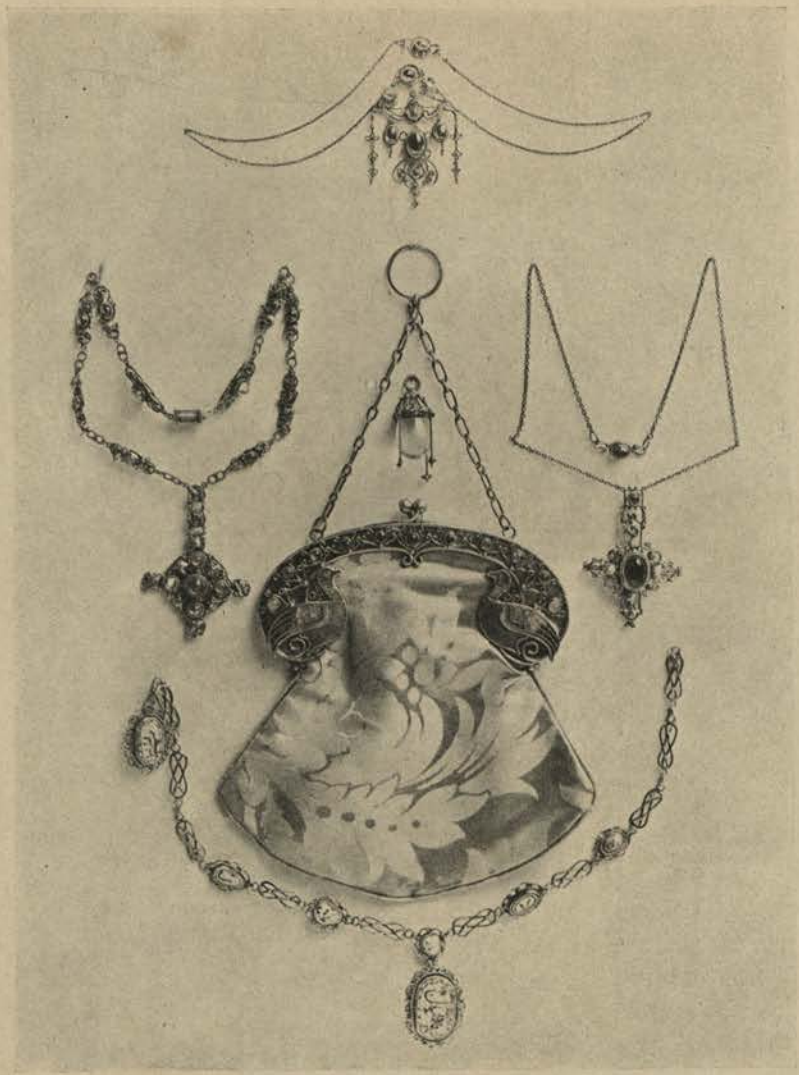
SKETCH BY NINA MCBRIDE

SKETCH BY DORRIT BUNN

These sketches were made from memory of moving models by students from 17 to 22 years of age. The model goes through some action—repeating it from time to time—the students watch the action and select an aspect of it which they draw entirely from memory. The gain to students intending to become book-illustrators is obvious.

DESIGN FOR PAINTED SILK FAN. BY DORIS M. LEE

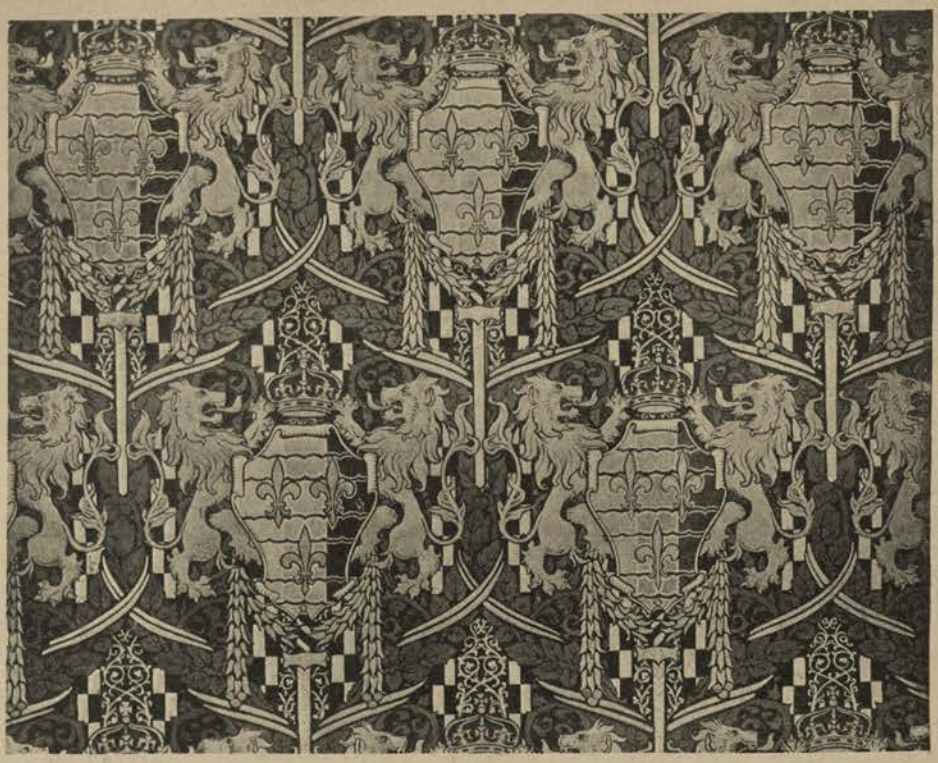
METAL-WORK BY FLORENCE MILNES



JEWELLERY AND BAG. BY FLORENCE MILNES

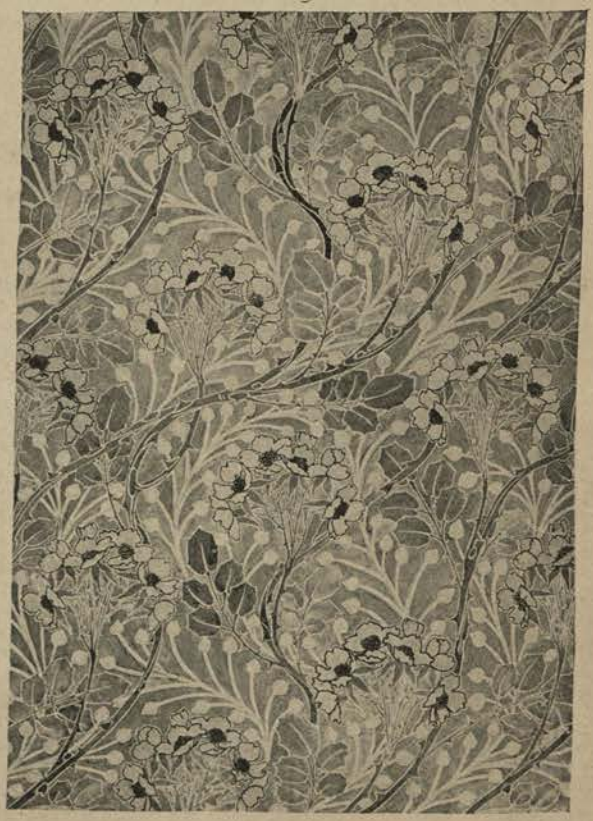
PENDANT AND CHAIN
BY ALICE SCOTT

BOOKBINDING BY ALICE SCOTT



DESIGN FOR WALL-HANGING. BY C. CAWTHRA

DESIGN FOR SILK HANGING. BY E. MORTON



DESIGN FOR CRETONNE. BY VIOLET ORTON

DESIGN FOR WILTON CARPET

DESIGN FOR AXMINSTER CARPET. BY CHARLES W. AUSTIN

DESIGN FOR AXMINSTER CARPET. BY THOMAS R. BRADLEY

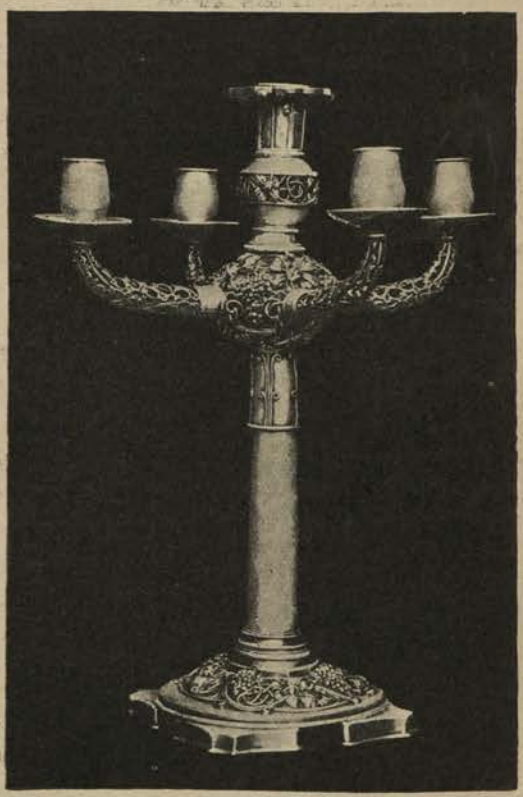
DESIGN FOR AXMINSTER CARPET. BY WALTER SHEPHERD

DESIGN FOR WILTON CARPET BORDER
BY THOMAS R. BRADLEY

DESIGN FOR HAND-TUFTED AXMINSTER CARPET
BY JAMES W. THATCHER

SILVER BOWL. BY A. C. DE JONG

CHISELLED STEEL NUTCRACKERS. BY K. STEWART
SILVER FRUIT SPOON. BY S. BARTON
SILVER KEY. BY C. A. BURRAS



SILVER CANDELABRUM. BY A. E. BOAL

SGRAFFITO VASE
BY DOROTHY BEST

PAINTED UNDERGLAZE VASE. BY FRED ABBOTT

SGRAFFITO VASE
BY JOSEPH HALL

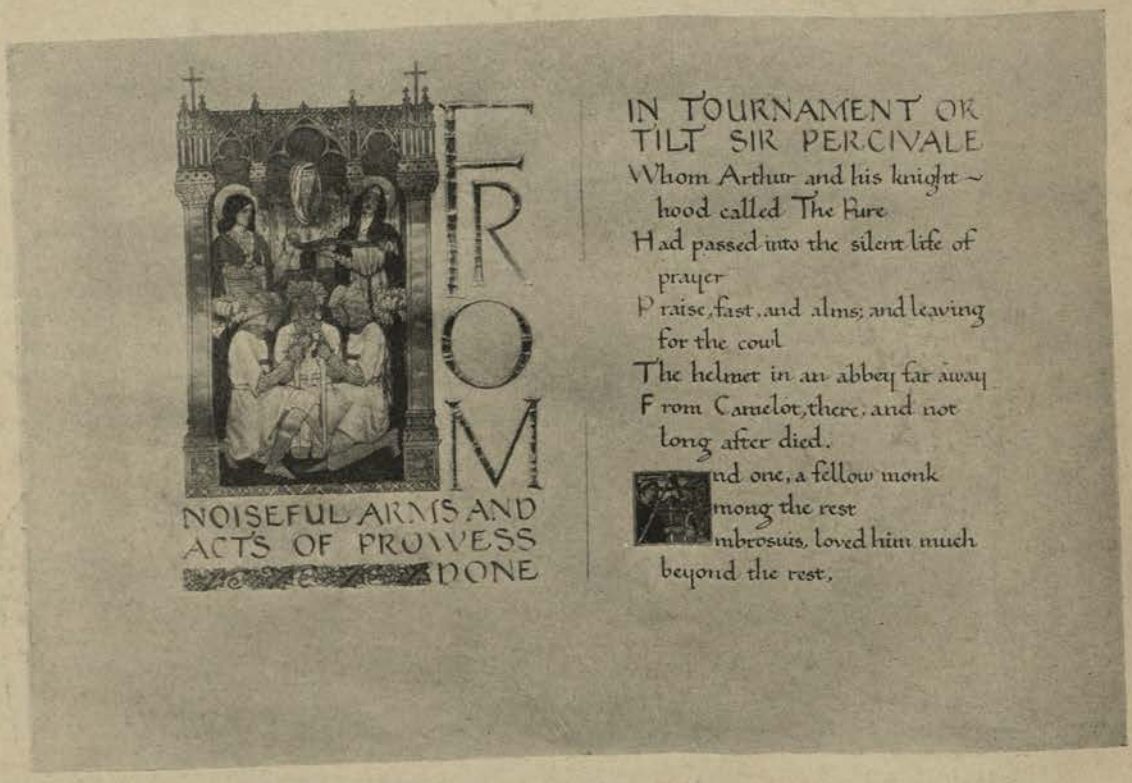
SGRAFFITO BOWL. BY ETHEL GRAY

SGRAFFITO VASE. BY D. SECKER

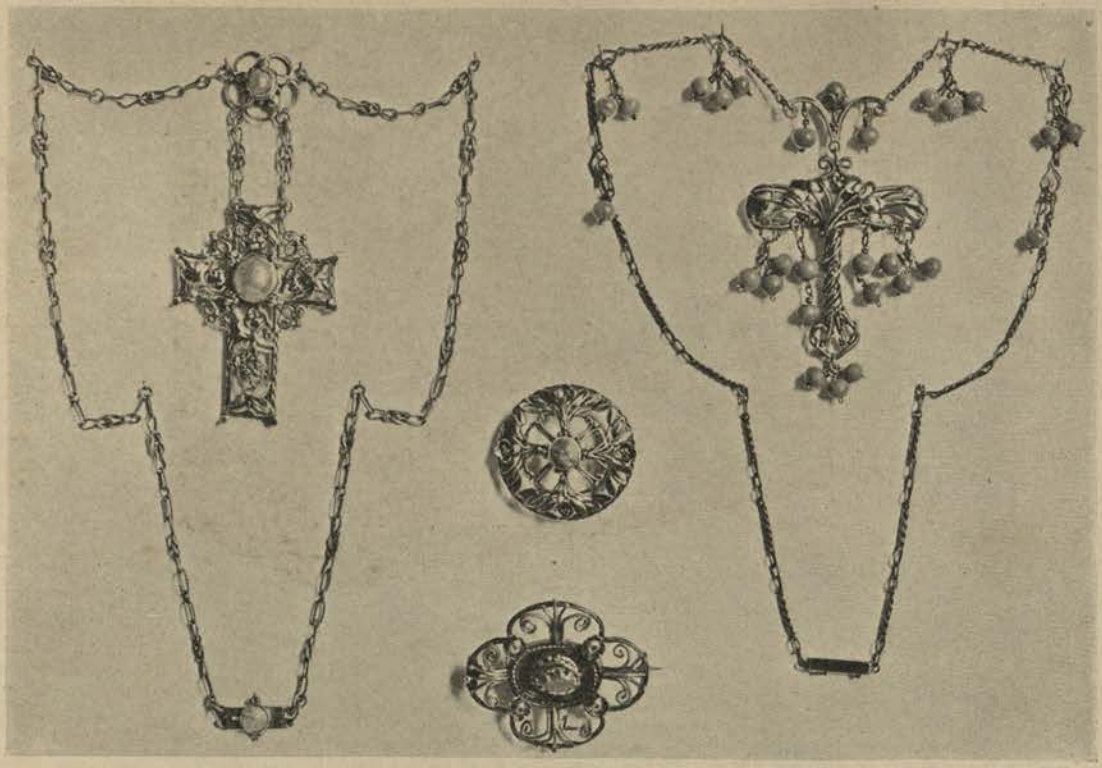
SGRAFFITO VASE. BY A. GROOCOCK

SGRAFFITO VASE. BY G. W. BEDFORD

STAINED WOOD BOX. BY E. MARRITT

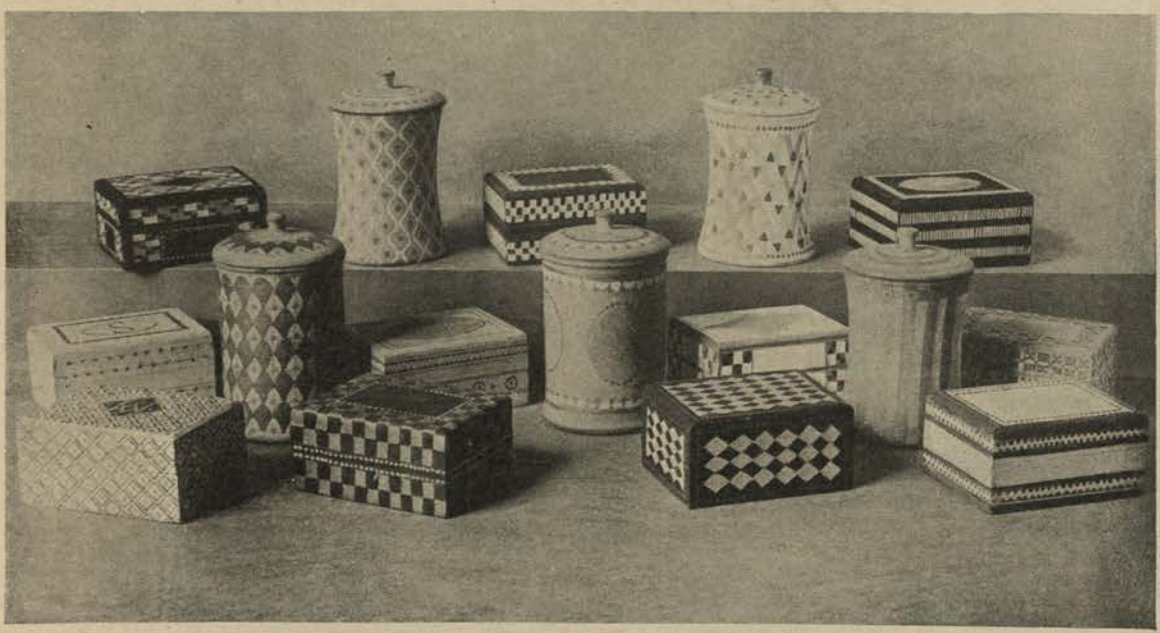


DESIGN FOR ILLUMINATION. BY C. A. BURRAS

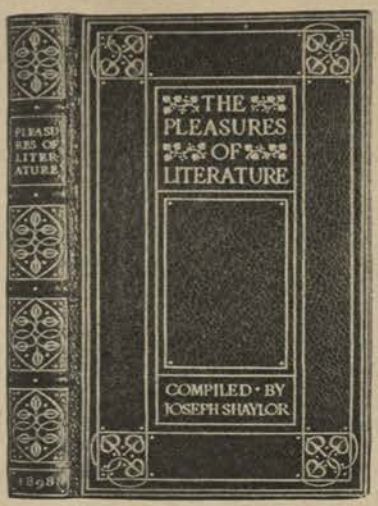


GOLD PENDANT AND CHAIN
BY J. W. JEPHCOT

GOLD PENDANT AND CHAIN
BY MARION JONES



EXERCISES BY JUNIOR STUDENTS IN SURFACE PATTERNING IN BRIGHT COLOURS

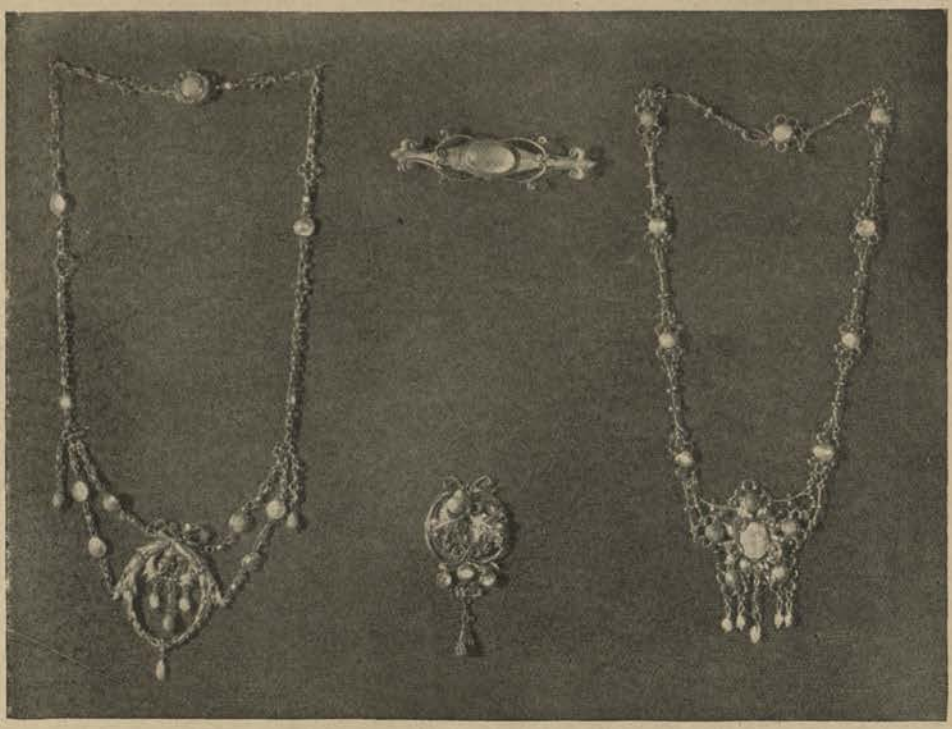


BY W. MOUNTENEY
,, RICHARD SARVIS
,, E. E. PYWELL

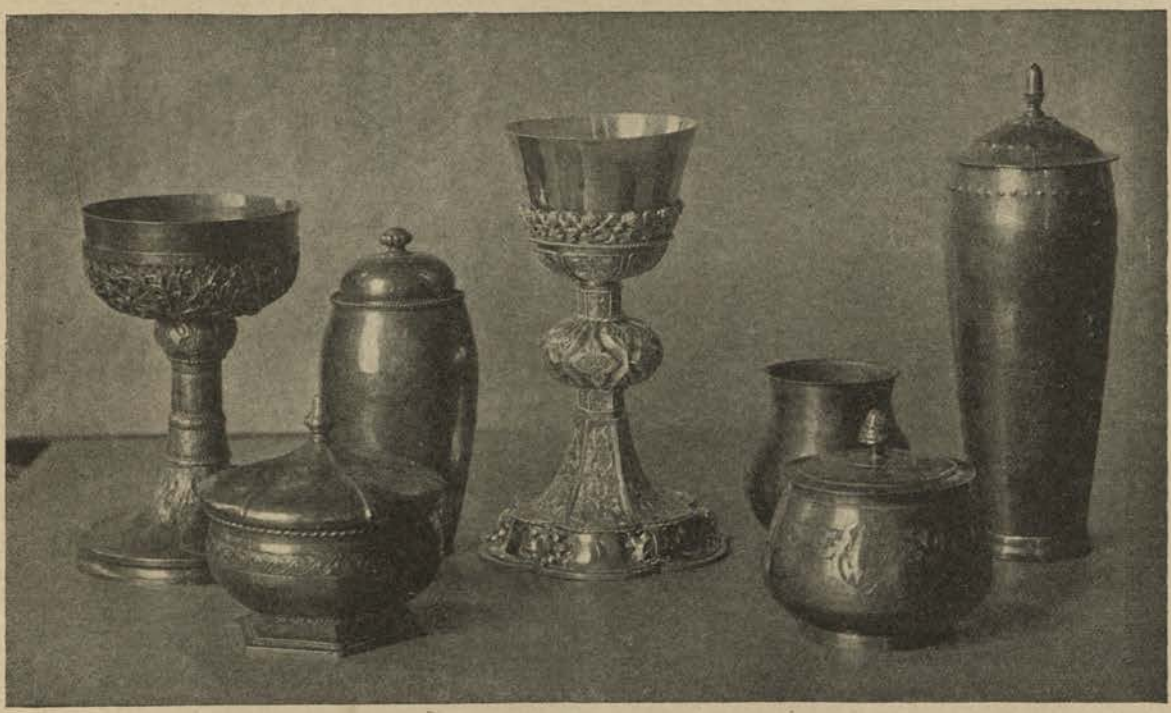
BY F. FOXON
,, E. E. PYWELL
,, G. W. SPENCER

BY W. E. GODDARD
,, J. H. CRAIG
,, W. E. GREEN

EXAMPLES OF BOOKBINDING



JEWELLERY BY G. M. HUGGILL



GROUP OF METAL-WORK BY STUDENTS OF THE LIVERPOOL CITY SCHOOL OF ART

EMBROIDERED BORDER FOR CURTAIN. BY E. G. CRANE

DESIGN FOR DAMASK SERVIETTE. BY G. E. GRIME

ECCLESIASTICAL STAINED GLASS. BY E. R. SPICER

FIGURED SILK DRESS MATERIAL. BY COLIN DAVIES

FIGURED SILK DRESS MATERIAL. BY F. BROCKLEHURST

WOVEN SILK DRESS FABRIC. BY ARTHUR MASON

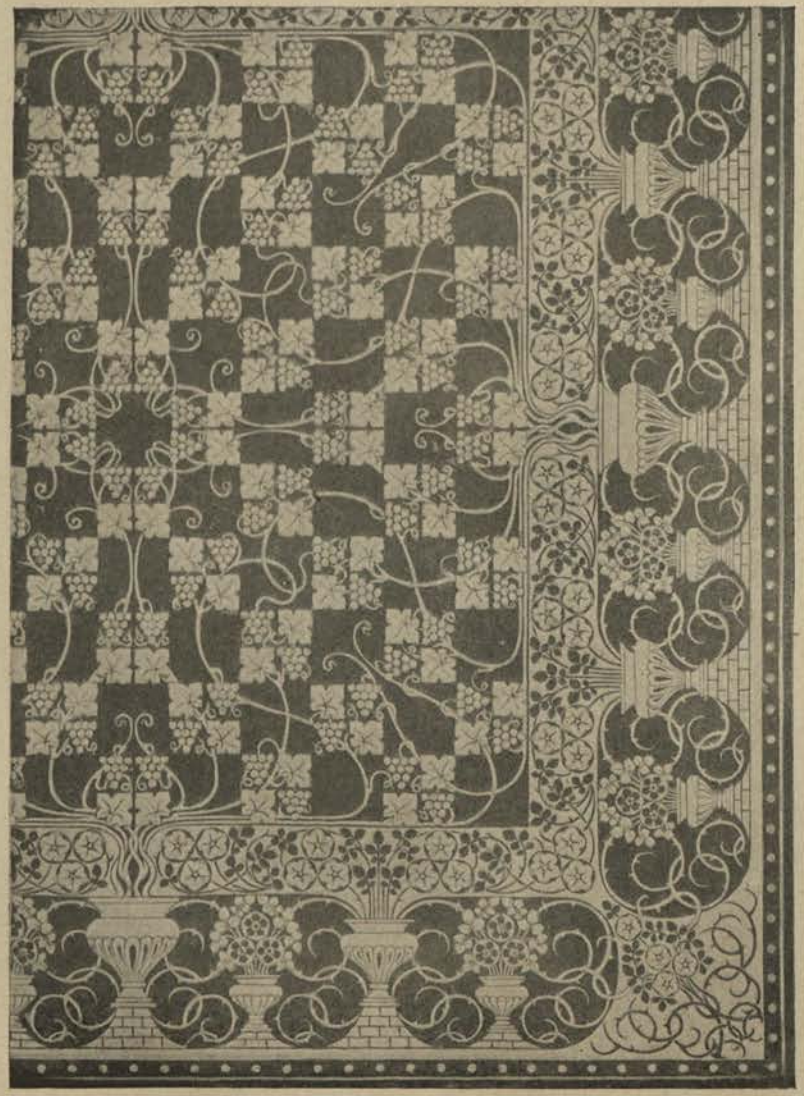
WOVEN SILK DRESS FABRIC. BY ARTHUR MASON

DESIGN FOR WOVEN TAPESTRY FRIEZE. BY NORMAN RISELEY

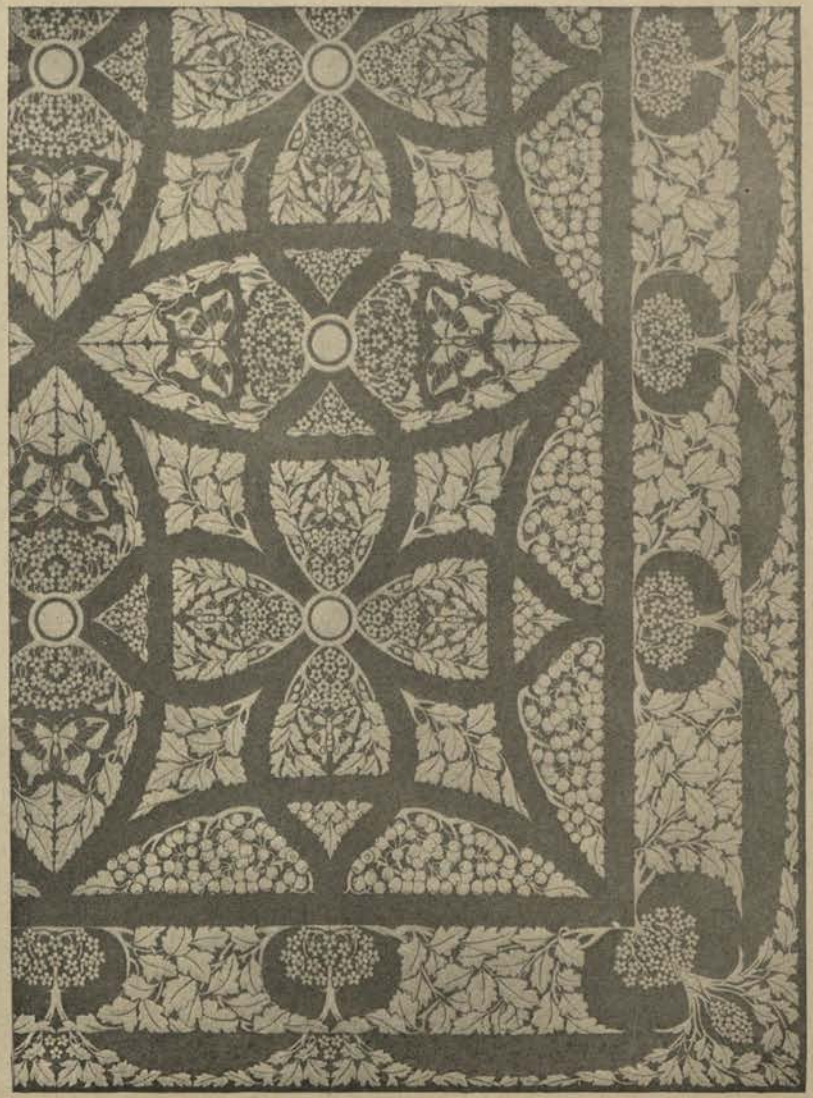
DESIGN FOR WOVEN TAPESTRY FRIEZE. BY ARTHUR MOTTRAM

PRINTED VELVET HANGING. BY HUMPHREY CHEETHAM

PRINTED VELVET HANGING. BY NORMAN DAWSON



DESIGN FOR DAMASK TABLE-CLOTH. BY FRED COPE

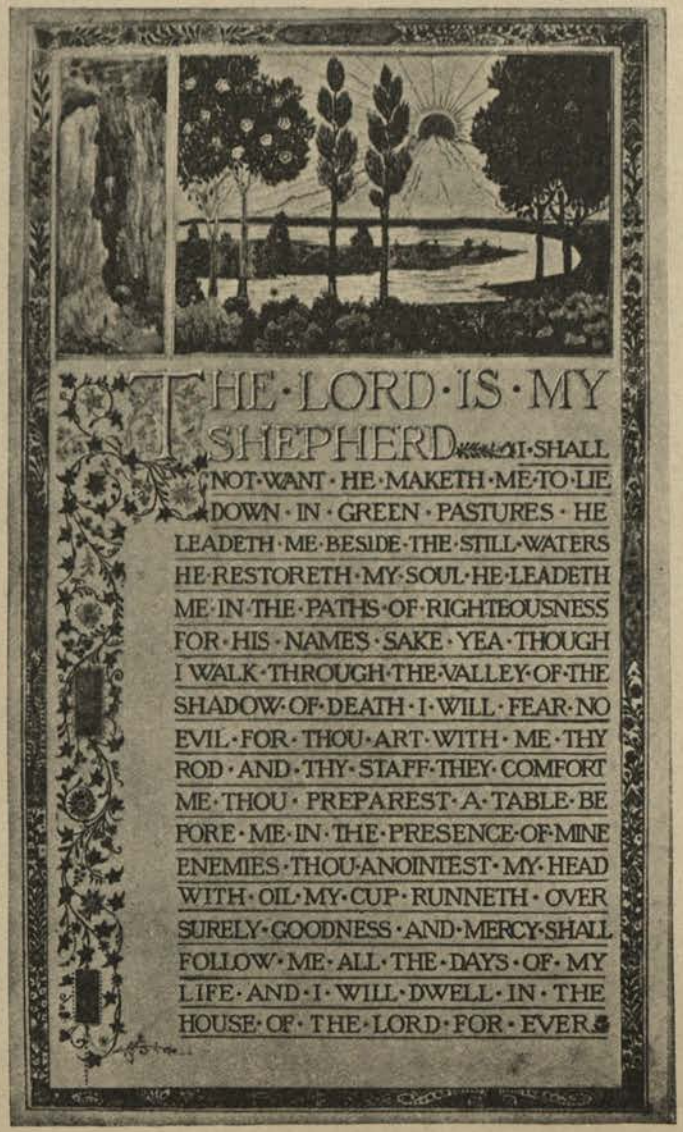


DESIGN FOR DAMASK TABLE-CLOTH. BY GEORGE MASSIE

OXIDISED SILVER AND GOLD NECKLACE, SET WITH CRYSOPRASES AND CARBUNCLES. BY ALICE M. APPLETON

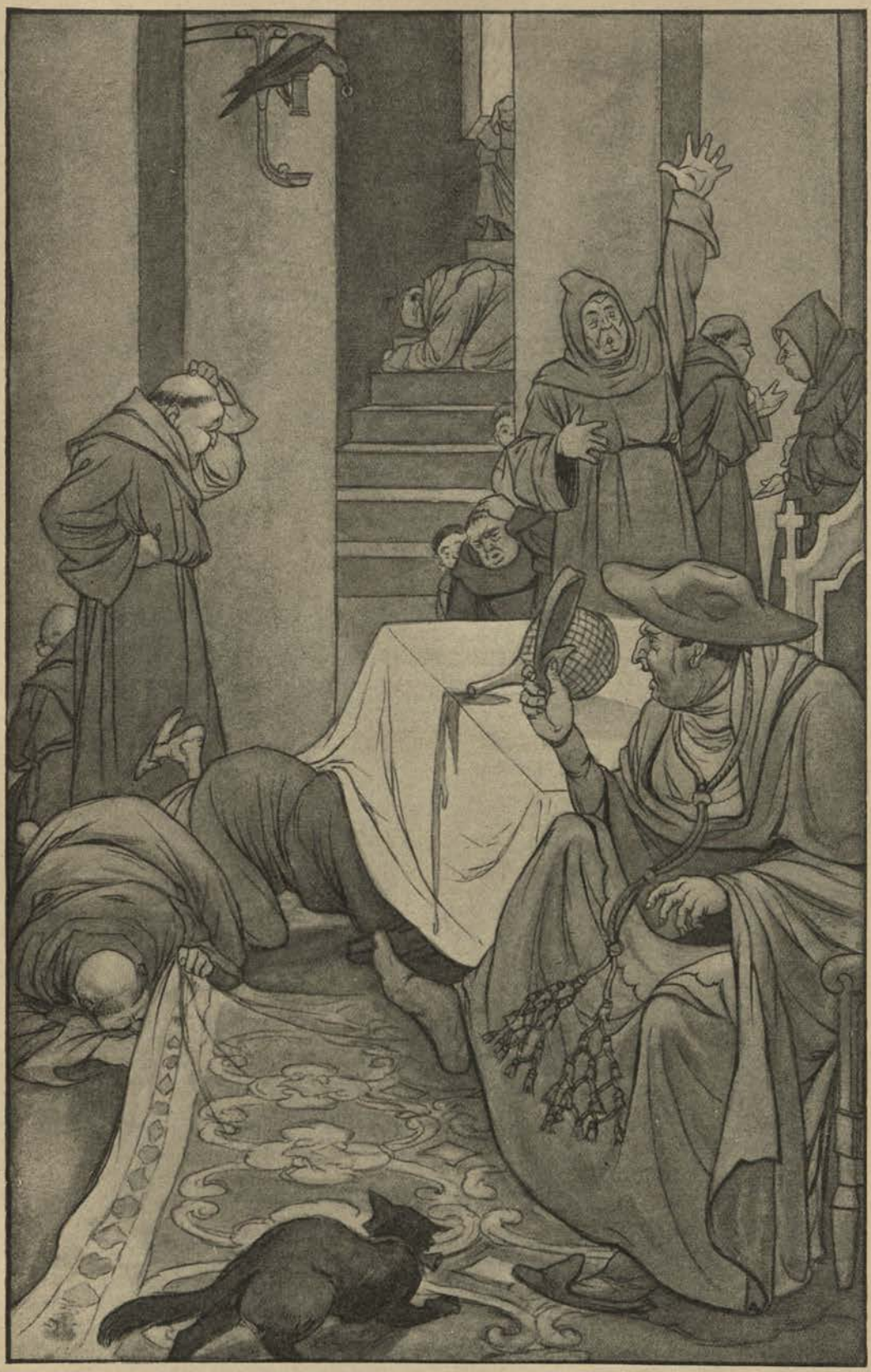
SILVER AND GOLD PENDANT AND CHAIN WITH TRANSLUCENT ENAMELS. BY MILDRED M. CALNESS

DESIGNS FOR STENCILLED HANGINGS. BY J. MUSTOE



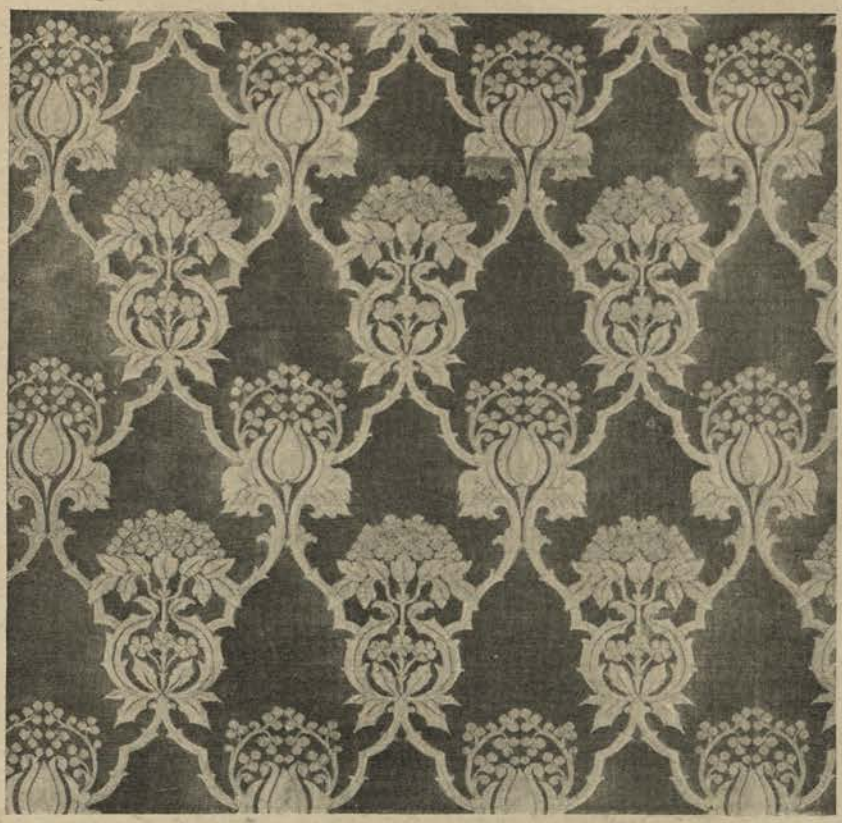
ILLUMINATED MANUSCRIPT. BY MARGARET W. JACK

CARVED OAK FRAME. BY DAVID EVANS



DESIGN FOR ILLUSTRATION TO "THE JACKDAW OF RHEIMS." BY STAVERT J. CASH

"A WINTER MORNING, CHESHIRE." ORIGINAL ETCHING BY ARTHUR H. HAMMOND



FURNITURE FABRIC WOVEN IN SILK. BY A. GALBIATI

WOVEN SILK TAPESTRY. BY PANG DE TÊNG

WOVEN SILK TAPESTRY. BY WILLIAM A. DEAN

WOVEN SILK TAPESTRY. BY EDWARD RODRIGUES

COTTON TAPESTRY. BY F. G. LLOYD

COTTON TAPESTRY. BY F. HEWITT

TRIPTYCH IN SILVER AND ENAMEL. BY H. M. IBBOTSON

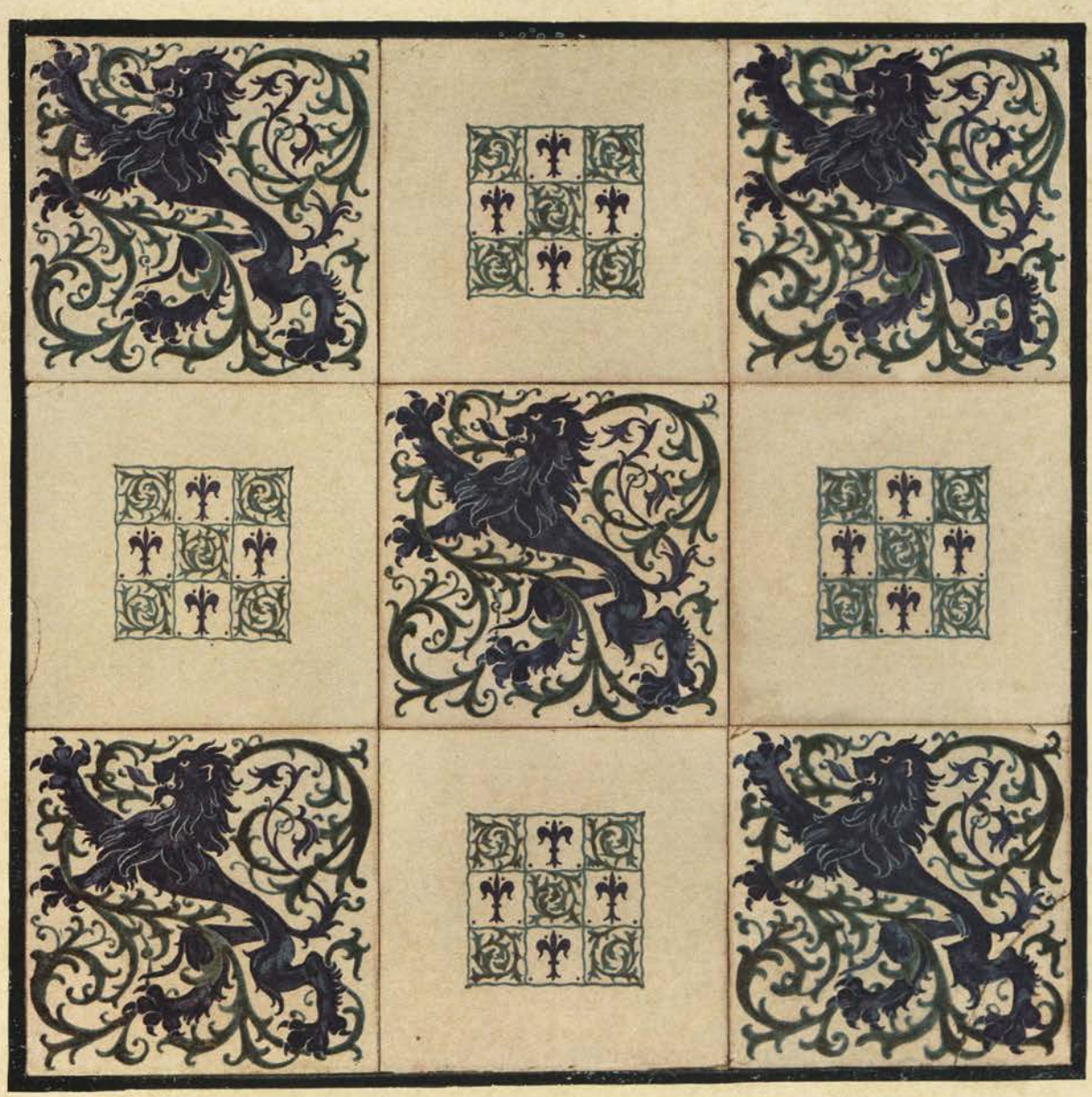
SILVER TEA-SET. BY W. B. WARDLOW

THE FORTRESS UNVANQUISHABLE SAVE FOR SACNOTH.

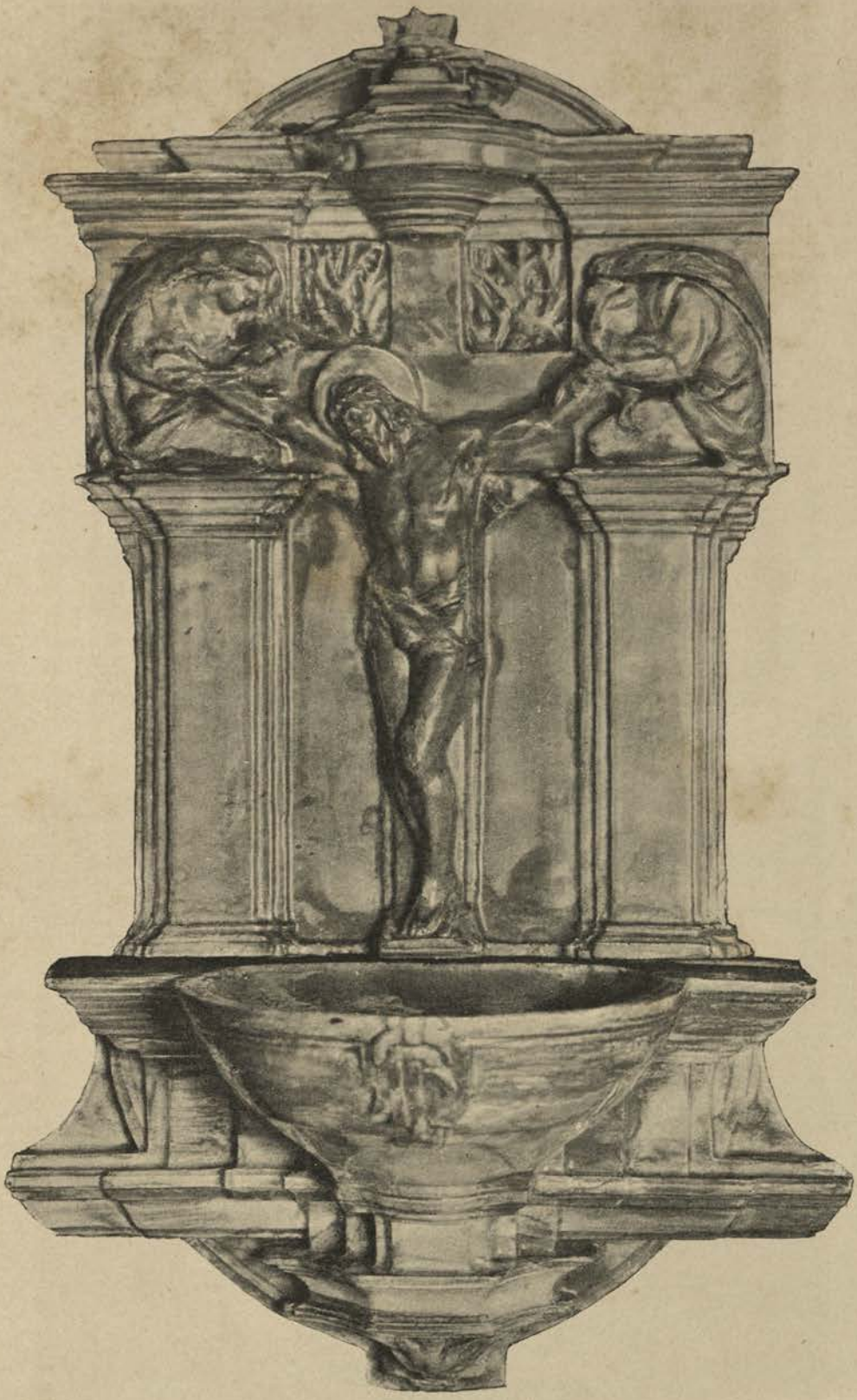
IN a wood older than record, a foster brother of the hills, stood the village of Allathurion; and there was peace between the people of that village and all the folk who walked in the dark ways of the wood, whether they were human or of the tribes of the beasts or of the race of the fairies and the elves and the little sacred spirits of trees and streams. Moreover, the village people had peace among themselves and between them and their lord, Lorendiac. In front of the village was a wide and grassy space, and beyond this the great wood again, but at the back the trees came right up to the houses, which, with their great beams and wooden framework and thatched roofs, green with moss, seemed almost to be a part of the forest. Now in the time I tell of, there was trouble in Allathurion, for of an evening fell dreams were wont to come slipping through the tree trunks and into the peaceful village; and they assumed dominion of men's minds and led them in watches of the night through the cindery plains of Hell. Then the magician of that village made spells against those fell dreams; yet still the dreams came flitting through the trees as soon as the dark

DESIGNS FOR PAGES OF A BOOK. BY W. F. NORTHEND

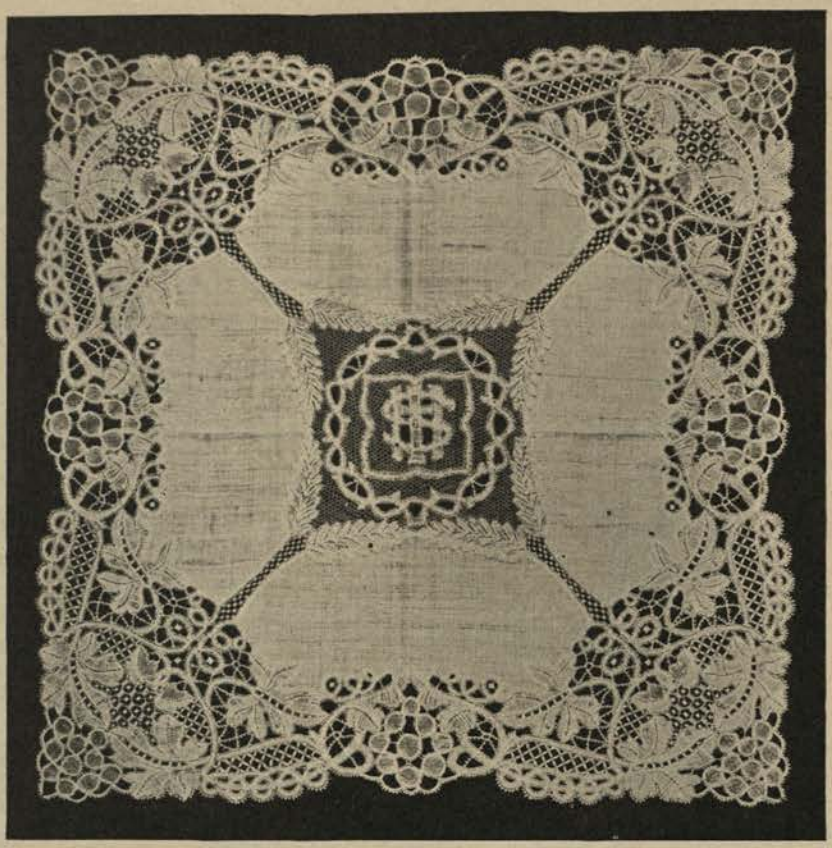
DESIGNS FOR NURSERY TILES
BY ELSIE TIPPING



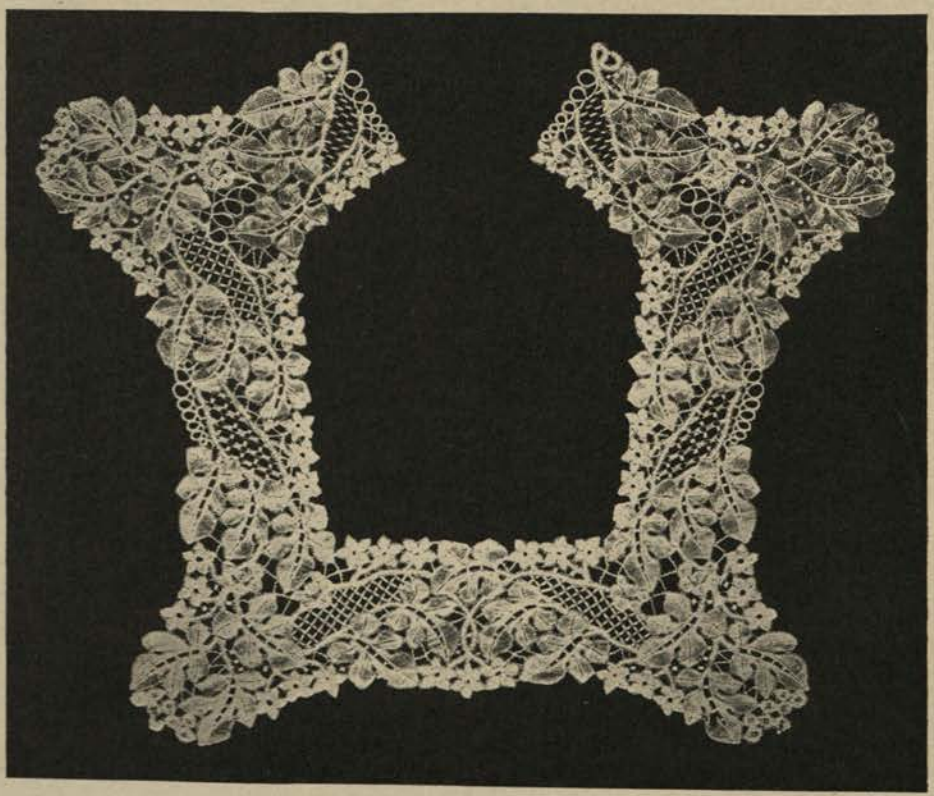
GLAZED TILES. BY RECO CAPEY



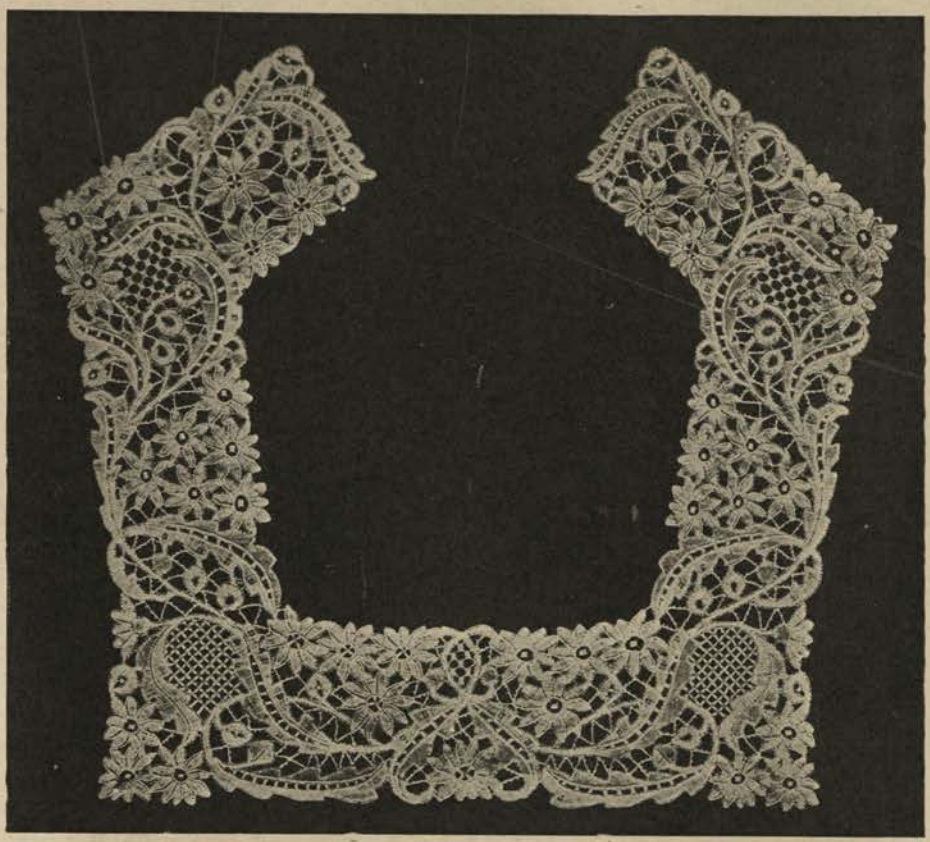
HOLY-WATER STOOP. BY
ALBERT MOUNTFORD

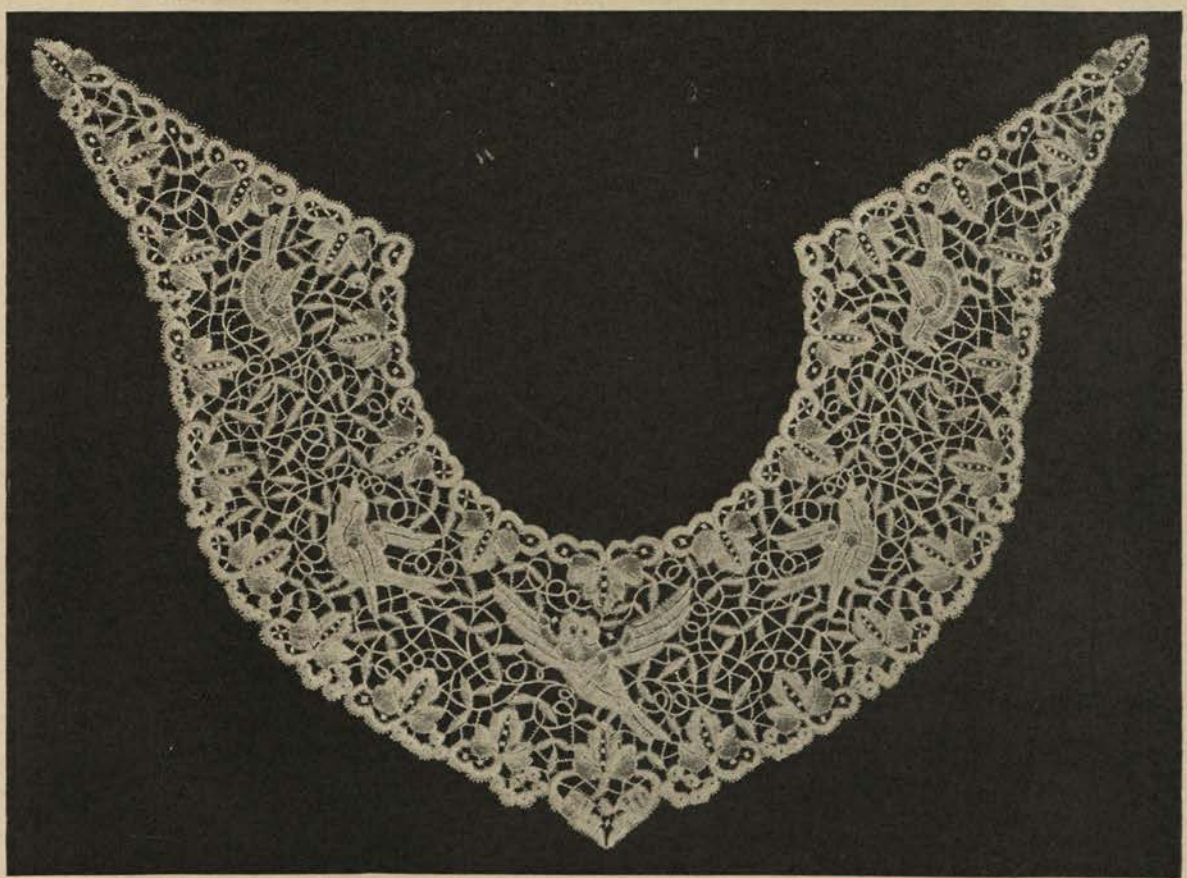


LACE CHALICE-VEIL. BY L. C. HAMMETT



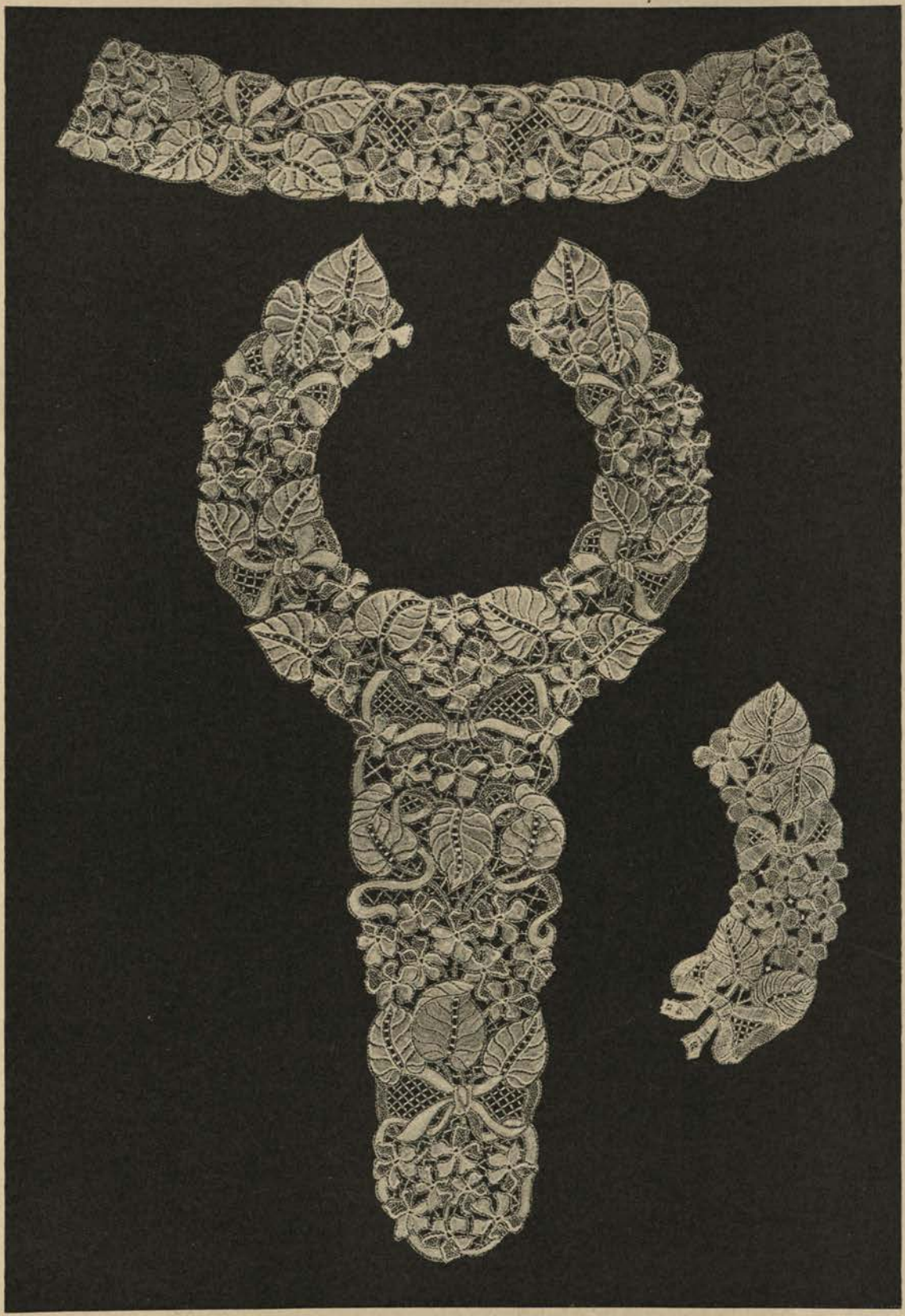
LACE YOKE-BAND. BY M. COLTHURST



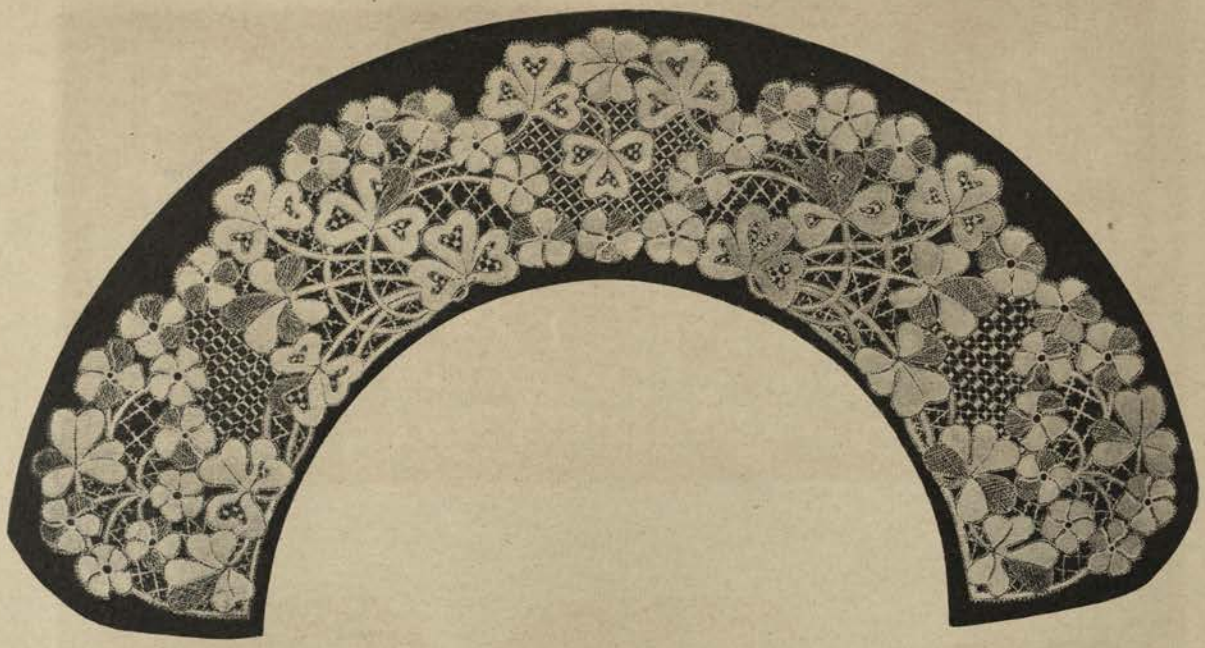


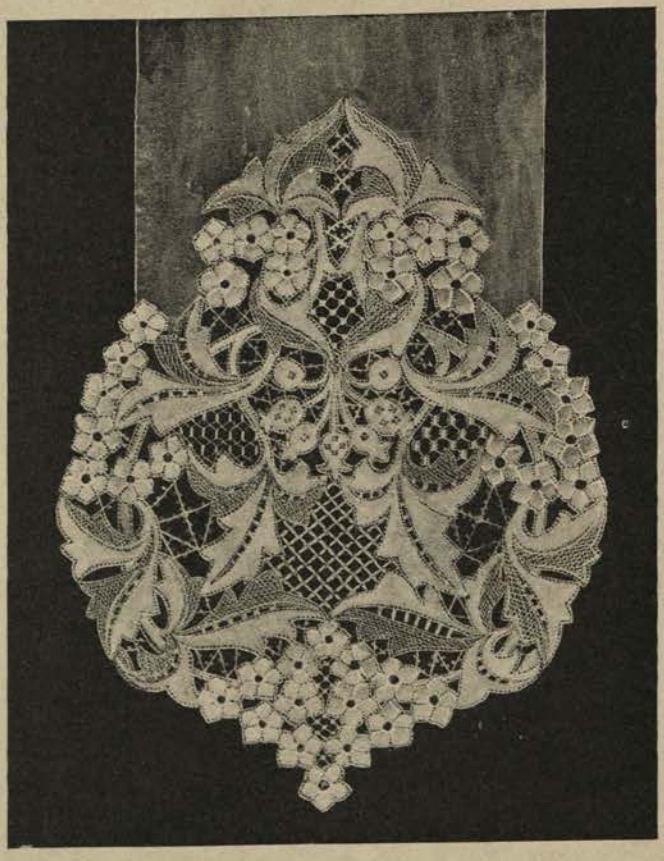
LACE YOKE-BAND AND COLLARETTE. BY E. MASON

DESIGN FOR HONITON LACE DRESS
FRONT. BY ETHEL M. GAGG

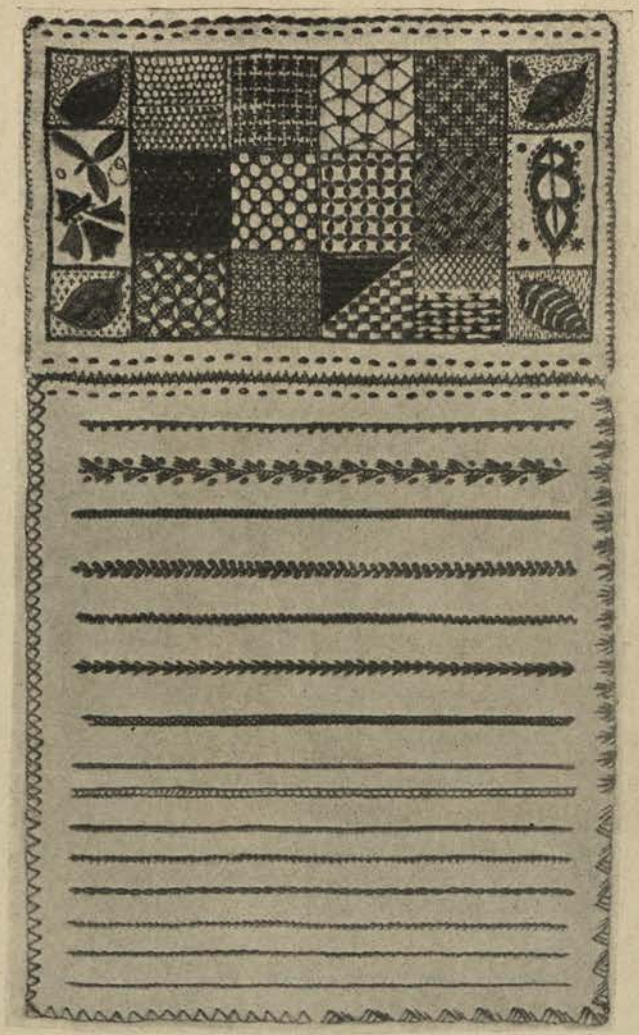


DESIGN FOR HONITON LACE YOKE FRONT AND COLLAR. BY M. COLTHURST





DESIGNS FOR HONITON LACE COLLAR
AND TIE-END. BY ETHEL M. GAGG



SAMPLER WORKED IN WOOL AND SILK
BY LUCY SAMPSON

1

2

3

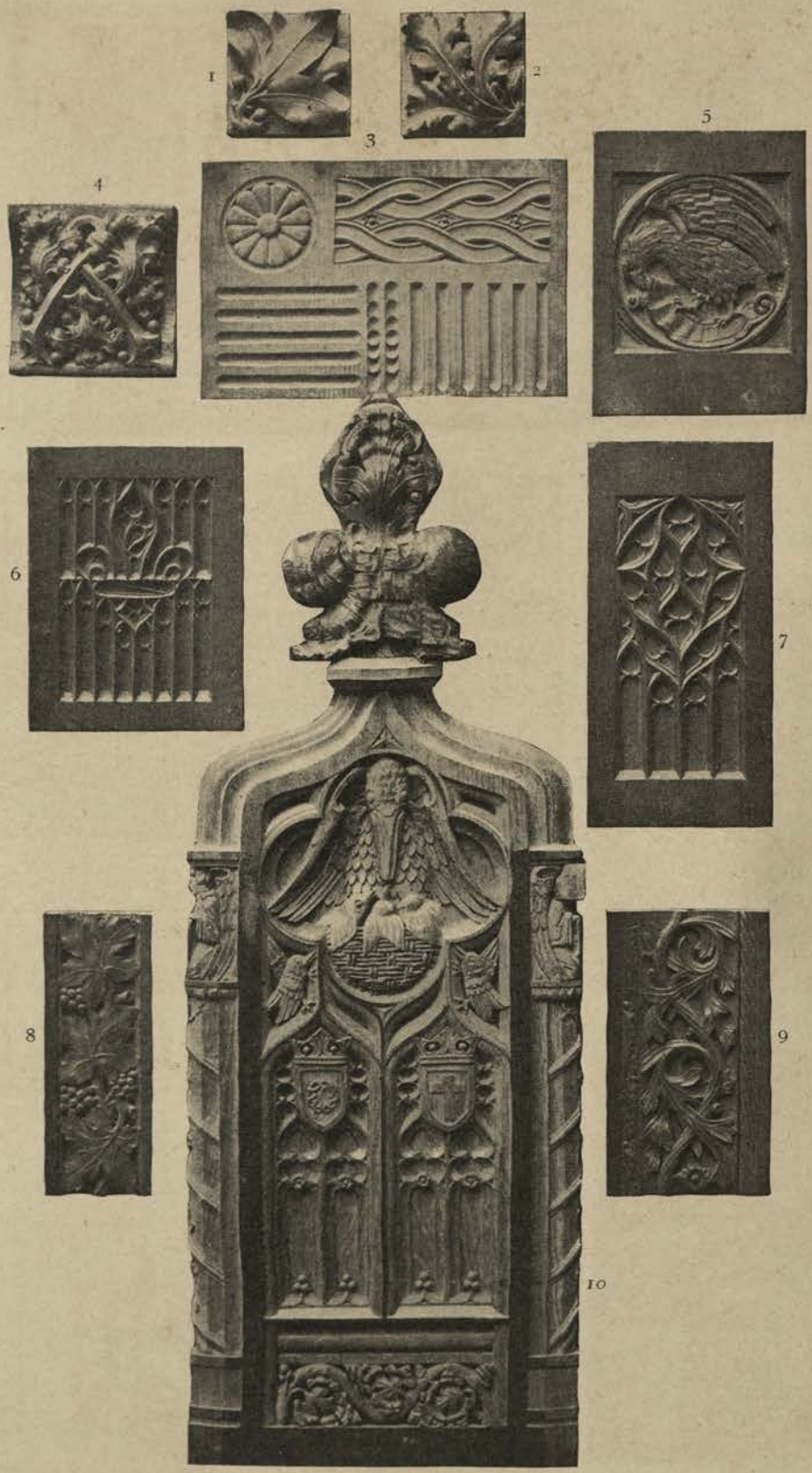
1, DIE CUT BY H. A. SUTHERLAND
2 and 3, DIES CUT BY W. L. FERGUS

1

2 3

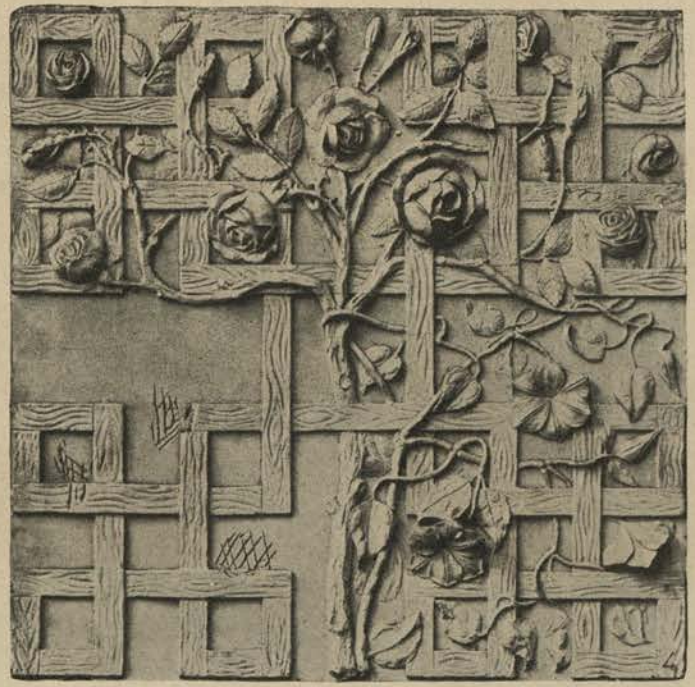
4 5

STAINED GLASS. 1, BY R. M. DICKSON; 2 and 5
BY UNA ADAMSON; 3, BY A. J. HAY; 4, BY
ANDREW BELL



1, 2, and 3, Elementary Studies; 4 to 9, Practice Boards.
10, Bench End, design based on fifteenth-century Gothic Work. By James Mackenzie

EXAMPLES OF WOODCARVING

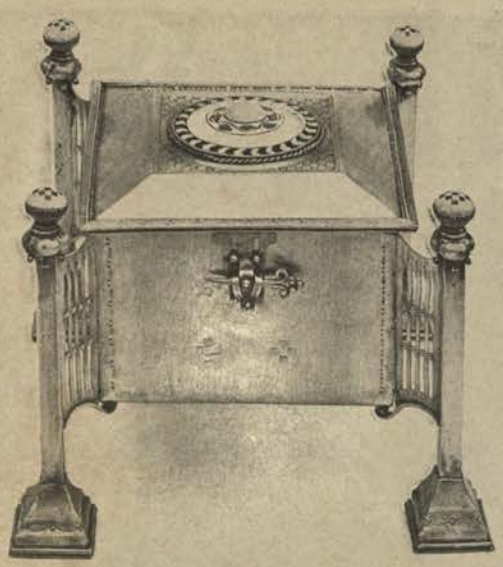


EXAMPLES OF PLASTER-WORK. BY JOHN STEWART AND WILLIAM MURRAY

DESIGN FOR BOOK ILLUSTRATION
BY MASON TROTTER

TRIPTYCH IN COPPER, WITH CHAMPLEVÉ AND CLOISONNÉ ENAMEL. BY MARY R. HENDERSON

MORSE IN SILVER AND ENAMEL
BY SISTER "NOTRE DAME"

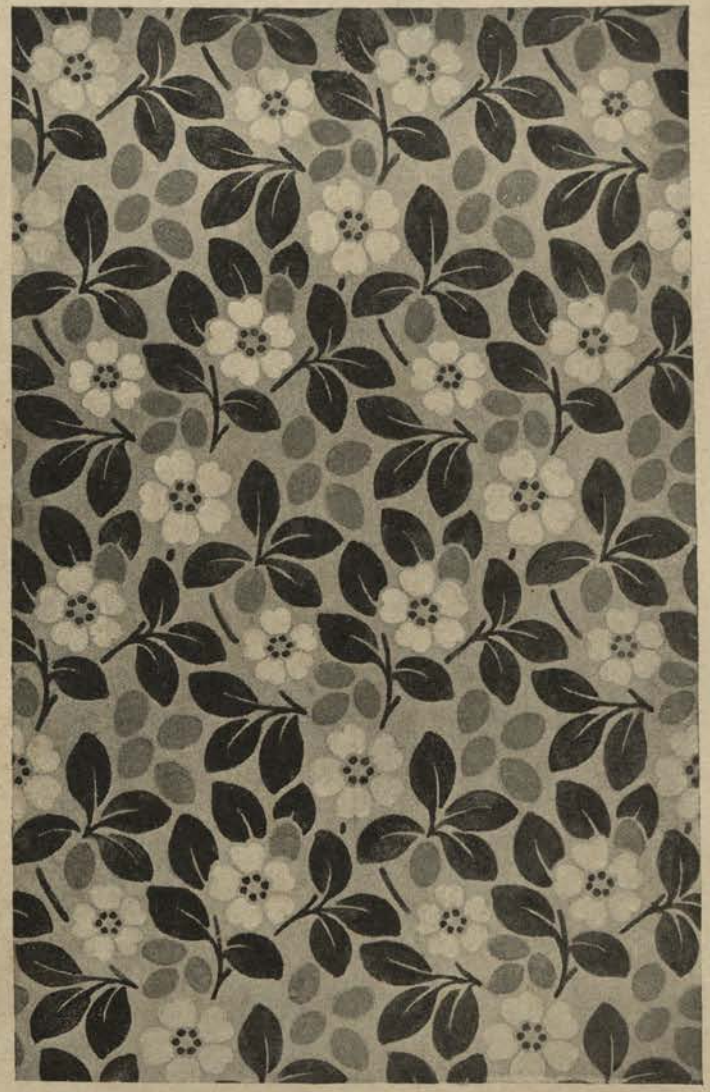


CASKET IN SILVER AND ENAMEL
BY JANET C. KANT

GOLD PENDANT AND CHAIN, SET WITH JEWELS
BY MARY R. HENDERSON

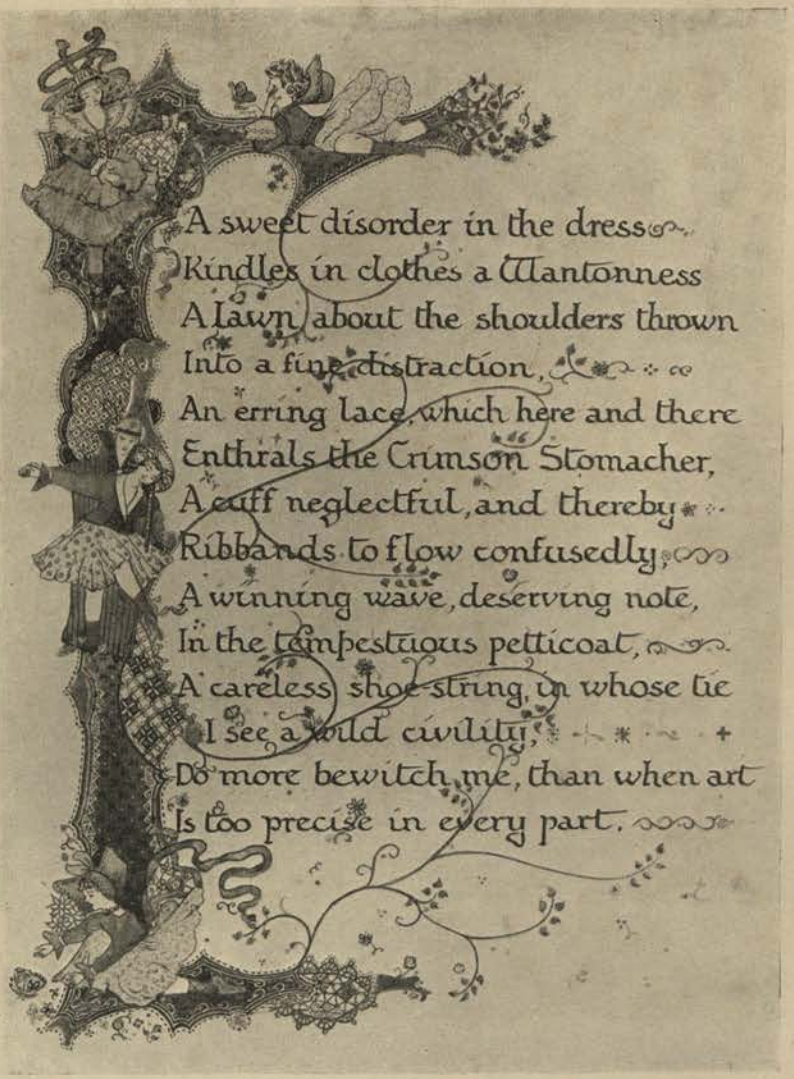
TRIPTYCH IN SILVER AND ENAMEL
BY P. WYLIE DAVIDSON

DESIGN FOR CRETONNE. BY LIZZIE S. DUGUID



DESIGN FOR PRINTED LINEN. BY JEAN G. HART

EMBROIDERED PANEL. BY ANNE S. POLSON


A sweet disorder in the dress
Kindles in clothes a Wantonness
A Lawn about the shoulders thrown
Into a fine distraction,
An erring lace, which here and there
Enthrals the Crimson Stomacher,
A cuff neglectful, and thereby
Ribbands to flow confusedly,
A winning wave, deserving note,
In the tempestuous petticoat,
A careless shoe-string, in whose tie
I see a wild civility,
Do more bewitch me, than when art
Is too precise in every part.

ILLUMINATED PAGE. BY NITA S. CRYSTAL

THE INCORPORATION OF
WEAVERS OF GLASGOW
WEAVE TRUST WITH TRUTH
LET GLASGOW FLOURISH
In the eleventh day of February in the year
One thousand nine hundred and fifteen
the Honorary Freedom of the Incorporation,
founded Four hundred years ago,
was conferred on The Right Honourable
ARCHIBALD PHILIP, Earl of Rosebery
and Midlothian, K.G., K.T., etc.
UNION IS STRENGTH
THE WEAVER'S ART
IT IS RENOWNED SO
THAT RICH NOR POOR
WITHOUT IT CANNOT GO.
William Geo. Black Deacon.
John Reid. Collector.
J. Maclean Clerk.

ILLUMINATED ADDRESS
BY ALEC. G. A. MILNE

"BATTLEDOOR AND SHUTTLECOCK"
MODELLED COLOURED PLASTER
PANEL. BY GRACE W. MELVIN

ENAMELLED COPPER STALL-PLATE
BY PATRICK O'DONNELL

SILVER AND OPAL RING. BY MARIE L. LYNCH
SILVER AND ENAMEL PENDANT. BY MARGARET M O'KEEFE

ENAMELLED SILVER BEAKER AND COVER
BY NORAH O'KELLY

REPOUSSÉ AND ENAMELLED COPPER CARD-TRAY
BY MARGARET M. O'KEEFE

TOP OF ENAMELLED COPPER TAZZA
BY JAMES J. BURKE

ENAMELLED COPPER BOWL AND STAND
BY KATHLEEN QUIGLY

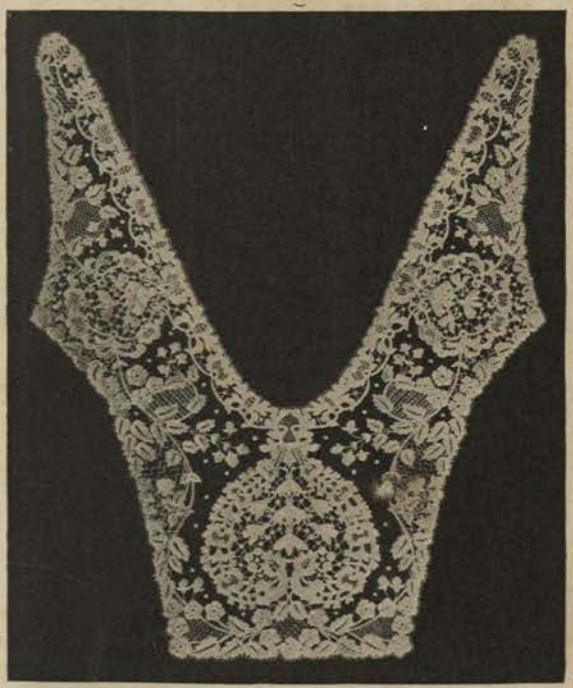
ENAMELLED COPPER CUP AND COVER
BY GEORGE McDONNELL

"SPRING"—ENAMELLED PLAQUE
BY MARGARET M. O'KEEFE

DESIGN FOR COLLARETTE IN IRISH FLAT POINT LACE. BY GRACE HUNTER

DESIGN FOR FLOUNCE IN LIMERICK LACE-RUN WORK. BY GRACE BOOTH

DESIGN FOR FAN-COVER IN CARRICKMACROSS LACE
BY DOROTHY NICHOLSON



DESIGN FOR COLLARETTE IN CARRICKMACROSS LACE
BY MARJORY DRURY

DESIGN FOR SCARF IN CARRICKMACROSS LACE
BY BERTHA DAWES

DESIGN FOR FLOUNCE IN CARRICKMACROSS LACE
BY NORA MALONEY

DESIGN FOR SCARF IN CARRICKMACROSS LACE
BY BERTHA DAWES

DESIGN FOR COLLARETTE IN CARRICKMACROSS LACE
BY OLIVE HUNTER

DESIGNS FOR DRESS. BY AUSTIN MOLLOY

"THE CHILDREN OF LIR REGAIN THEIR HUMAN SHAPE." PEN DRAWING BY AUSTIN MOLLOY

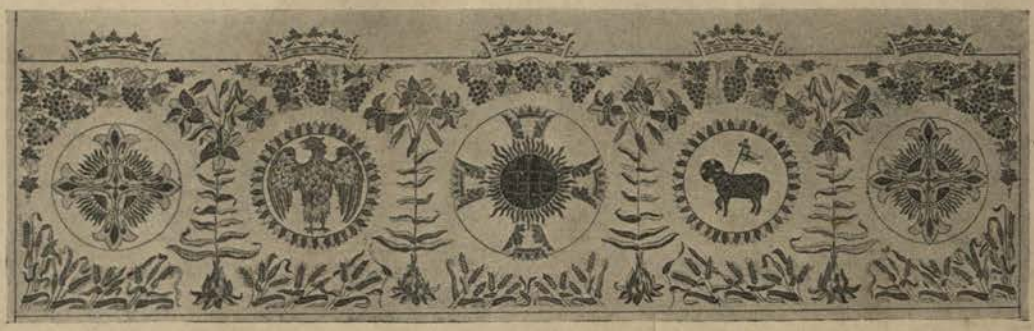
ALMS-DISH IN REPOUSSÉ COPPER
BY JOHN R. ROBERTS

DESIGN FOR PANEL, BASED ON CELTIC STYLE. BY E. E. WILSON

MODELLED DESIGN FOR OVERDOOR. BY JANE E. SIMMS

DESIGN FOR STAINED GLASS. BY MARION NELSON

DESIGN FOR STAINED GLASS. BY W. M. GEDDES

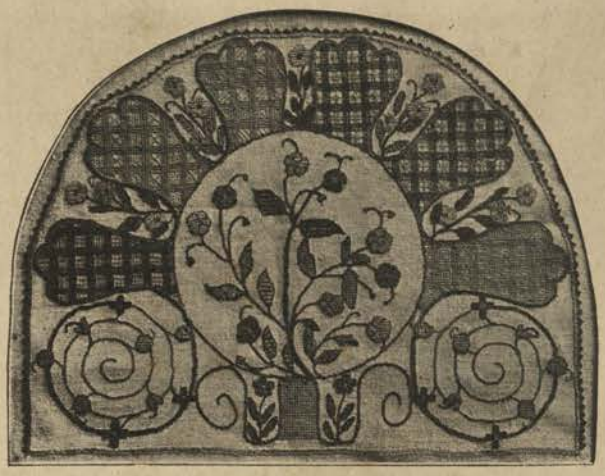


DESIGN FOR EMBROIDERED COMMUNION CLOTH. BY JANE BELL

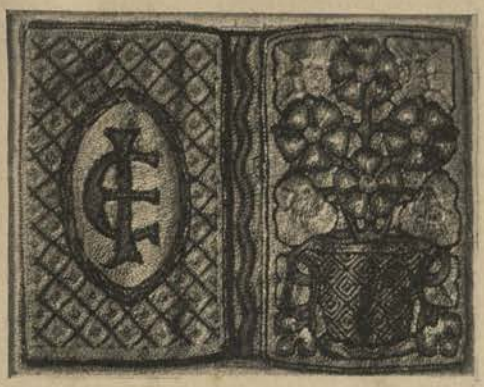
DESIGN FOR EMBROIDERED LINEN LUNCHEON CLOTH
BY JEANIE SWAN

DESIGN FOR EMBROIDERED LINEN TABLE-CLOTH
BY R. JOHNSTON

DESIGN FOR EMBROIDERED LINEN TABLE-CLOTH
BY MARIE CRAIG



EMBROIDERED TEA-COSY. BY HARRIETT L. PLUNKETT



EMBROIDERED CARD-CASE
BY ELIZABETH M. JOHNSTONE

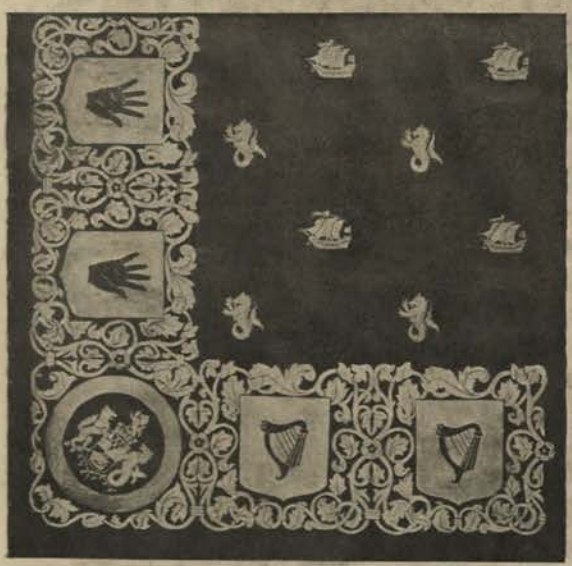
EMBROIDERED PANEL. BY NORAH DEACON

EMBROIDERED PANEL FOR FIRE-SCREEN
BY FRANCES HALLIDAY DUNCAN

APPLIQUÉ PANEL FOR FIRE-SCREEN
BY EDITH WILSON

DESIGN FOR DAMASK NAPKIN
BY THOMAS BRIDGETT

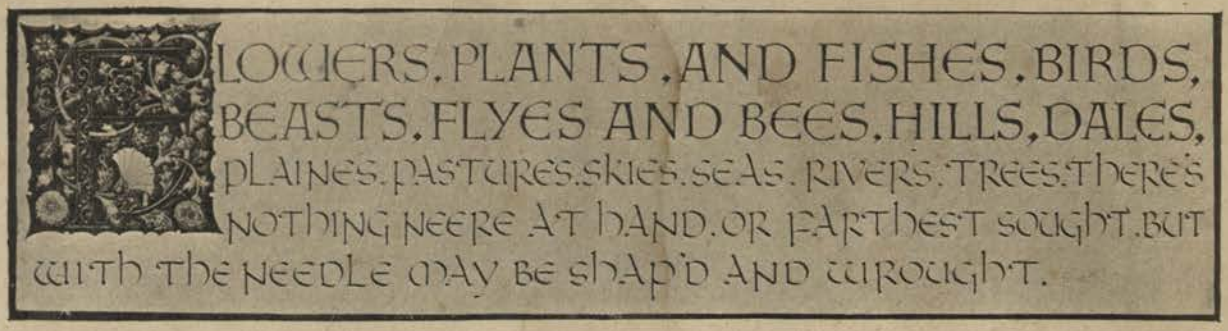
DESIGN FOR DAMASK NAPKIN
BY CUTHBERT C. ENGLISH



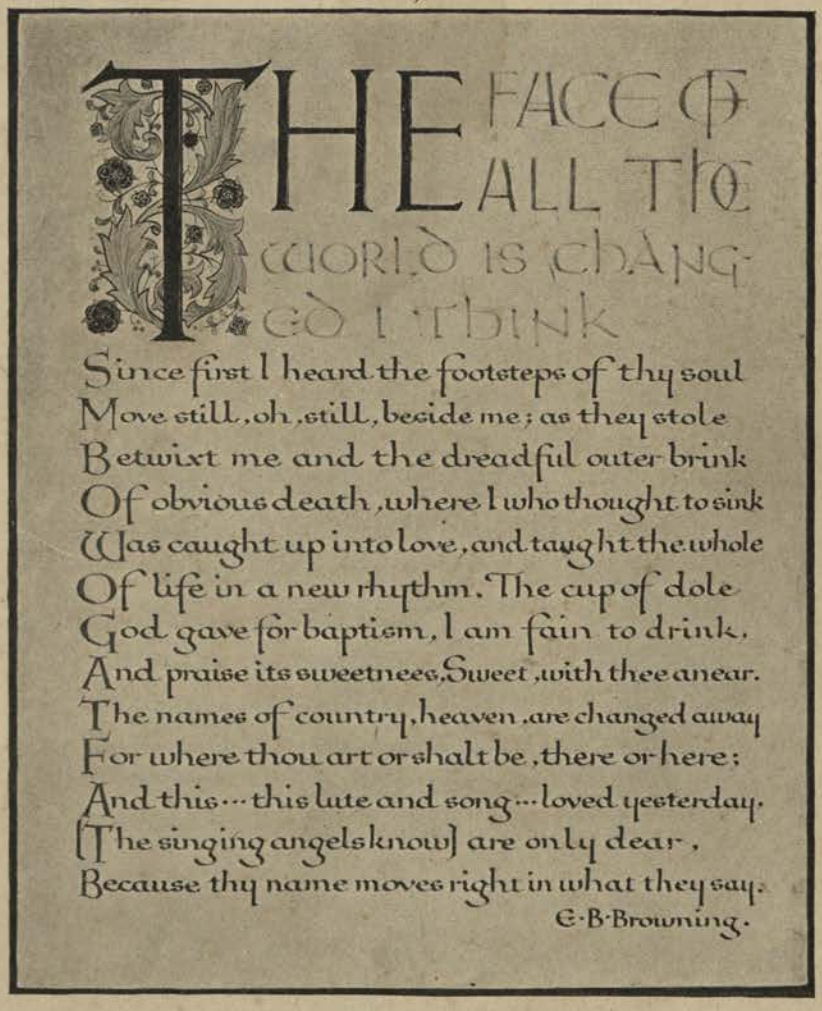
DESIGN FOR DAMASK TABLE-CLOTH
BY CUTHBERT C. ENGLISH

DESIGN FOR DAMASK TABLE-CLOTH
BY WILLIAM C. HARVEY

"THE ANGEL AND THE SHEPHERDS"
PEN DRAWING BY WILLIAM H. CONN


FLOWERS. PLANTS. AND FISHES. BIRDS,
BEASTS. FLYES AND BEES. HILLS, DALES,
PLAINES. PASTURES. SKIES. SEAS. RIVERS. TREES. THERE'S
NOTHING NEERE AT HAND. OR FARTHEST SOUGHT. BUT
WITH THE NEEDLE MAY BE SHAP'D AND WROUGHT.

ILLUMINATION AND LETTERING. BY E. R. RAYNER


THE FACE OF
ALL THE
WORLD IS CHANG
ED I THINK
Since first I heard the footsteps of thy soul
Move still, oh, still, beside me; as they stole
Betwixt me and the dreadful outer brink
Of obvious death, where I who thought to sink
Was caught up into love, and taught the whole
Of life in a new rhythm. The cup of dole
God gave for baptism, I am fain to drink,
And praise its sweetness. Sweet, with thee anear.
The names of country, heaven, are changed away
For where thou art or shalt be, there or here;
And this ... this lute and song ... loved yesterday.
(The singing angels know) are only dear,
Because thy name moves right in what they say.
E. B. Browning.

ILLUMINATION AND WRITING. BY CUTHBERT C. ENGLISH

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by students...
1916

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